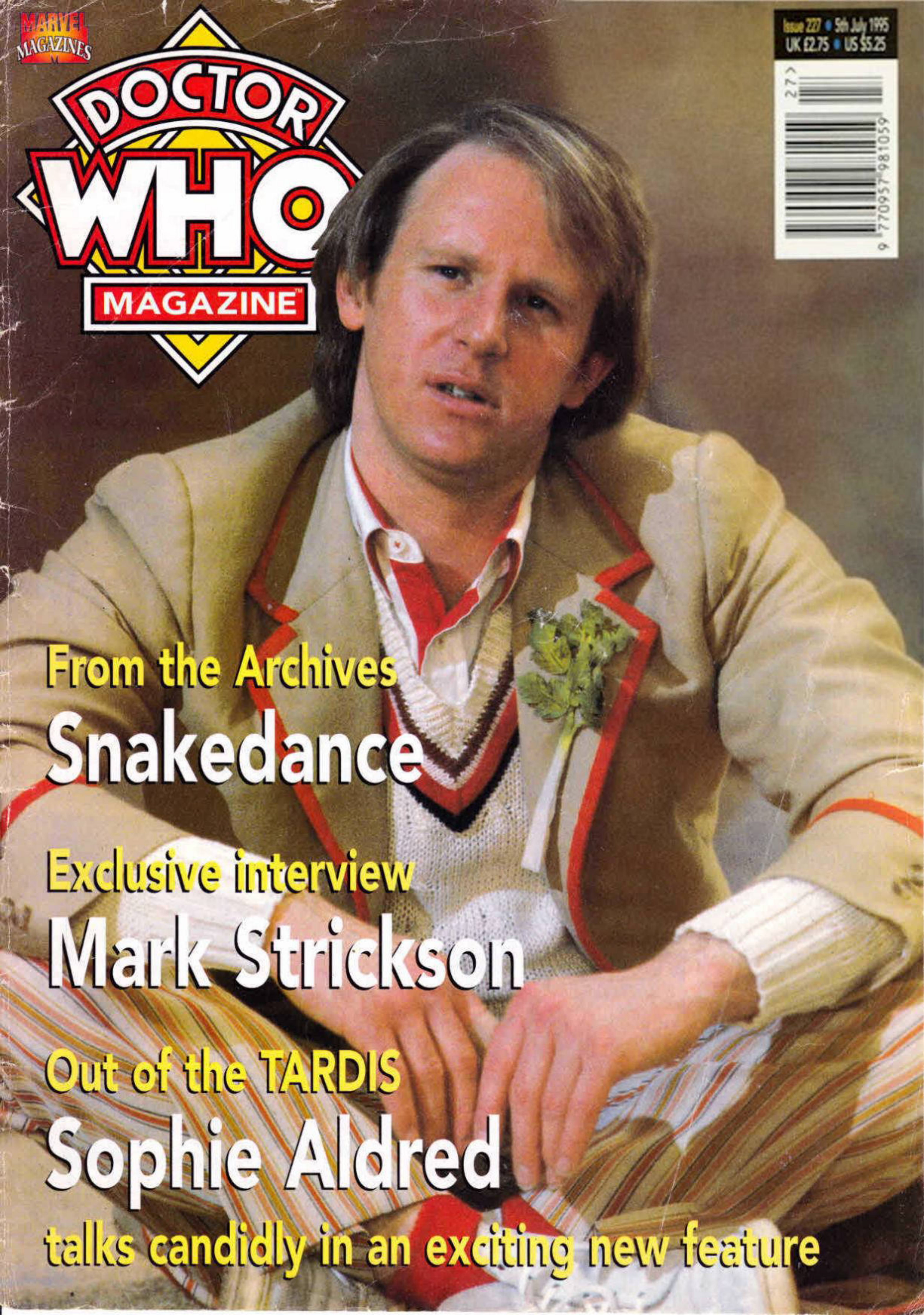
MARVEL MAGAZINES

DOCTOR WHO MAGAZINE

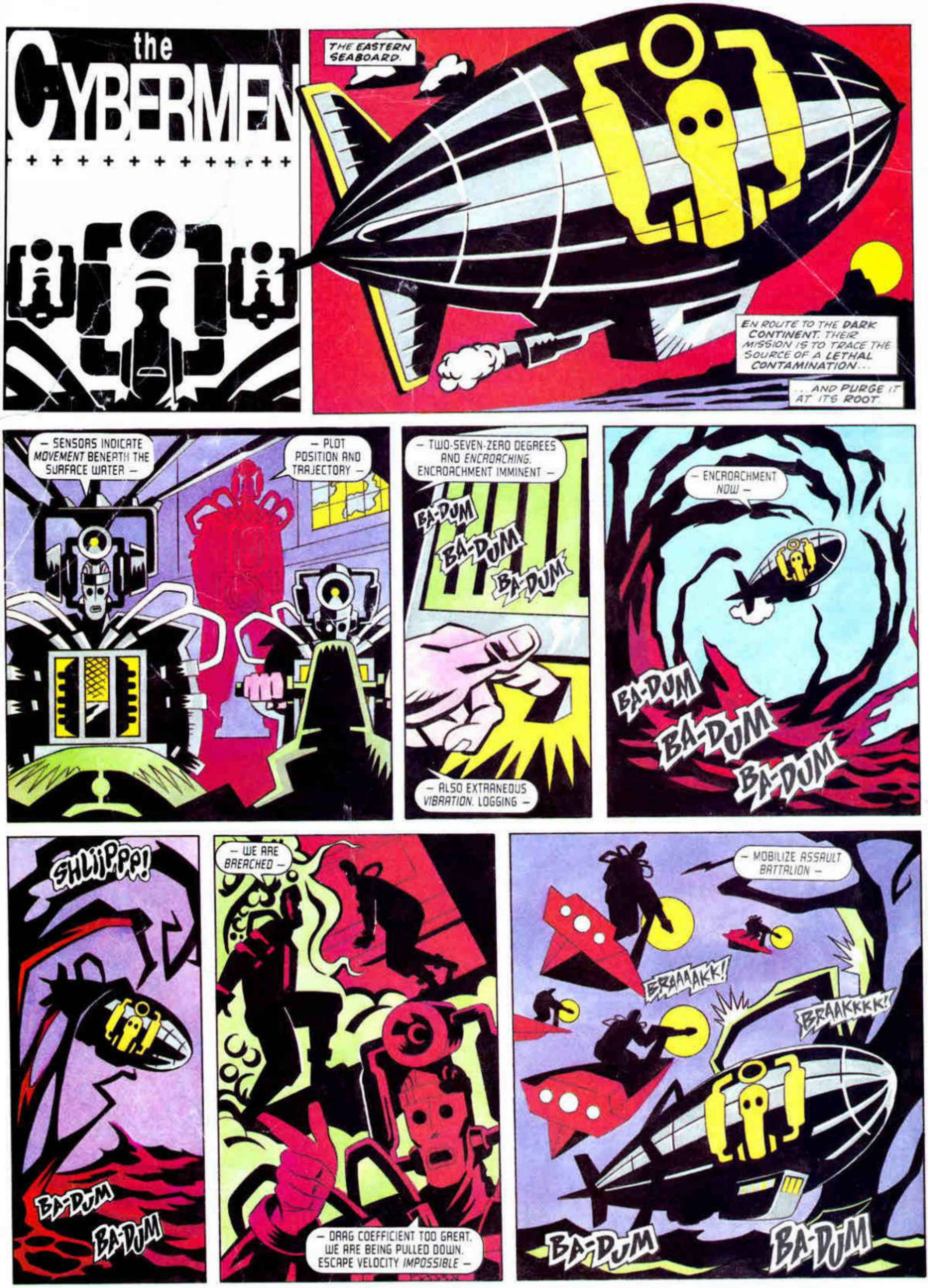
Issue 227 • 5th July 1995
UK £2.75 • US $5.25
27>
9 770957 981059



From the Archives
Snakedance

Exclusive interview
Mark Strickson

Out of the TARDIS
Sophie Aldred
talks candidly in an exciting new feature


the CYBERMEN
THE EASTERN SEABOARD.
EN ROUTE TO THE DARK CONTINENT. THEIR MISSION IS TO TRACE THE SOURCE OF A LETHAL CONTAMINATION...
...AND PURGE IT AT ITS ROOT.
— SENSORS INDICATE MOVEMENT BENEATH THE SURFACE WATER —
— PLOT POSITION AND TRAJECTORY —
— TWO-SEVEN-ZERO DEGREES AND ENCROACHING. ENCROACHMENT IMMINENT —
BA-DUM
BA-DUM
BA-DUM
— ALSO EXTRANEOUS VIBRATION. LOGGING —
— ENCROACHMENT NOW —
BA-DUM
BA-DUM
BA-DUM
SHLIIPPP!
BA-DUM
BA-DUM
— WE ARE BREACHED —
— DRAG COEFFICIENT TOO GREAT. WE ARE BEING PULLED DOWN. ESCAPE VELOCITY IMPOSSIBLE —
— MOBILIZE ASSAULT BATTALION —
BRAAAAKK!
BRAAKKKK!
BA-DUM
BA-DUM

It's a bittersweet time here at Doctor Who Magazine as we say hello and goodbye to a few members of our team. We welcome Dave Owen, joining us as the new *Shelf Life* columnist who'll be casting his eye over all the latest *Doctor Who* books and videos. Dave has written for dozens of *Doctor Who* fan publications and brings with him a boundless enthusiasm for the series and the *New* and *Missing Adventures*.

But as one door opens, another closes: we're bidding a fond farewell to Tim Quinn and Dicky Howett, as *Off Target* takes over from *Doctor Who?* as our regular cartoon, putting a new spin on some familiar illustrations.

This issue sees the launch of several other new features. Our new strand of text fiction begins on page 36 with Part One of Andrew Cartmel's *Meridians*. We'll be running a series of three-part stories by professional writers, which will feature all incarnations of the Doctor.

Also this month, we premiere our new series of light-hearted interviews which will find out more about their likes, dislikes, hopes and fears of the stars and production personnel of *Doctor Who* – their lives *Out of the TARDIS*, in fact.

DWM has gone through an unprecedented period of change and growth over the last seven months, and it's not over yet – we have a lot more surprises in store. There are many major new features coming to these pages in the very near future – we hope you enjoy them.

Gary

CONTENTS

THE CYBERMEN: THE HUNGRY SEA PART ONE 2
The Cybermen begin their search for the threat from the eastern seaboard. By Alan Barnes and Adrian Salmon.

MARK'S OUT OF TEN 4
Mark Strickson talks to Steve Lyons and Chris Howarth about his portrayal of the mid-Eighties companion Turlough, with additional material from Paul Scoones and Jon Preddle.

WORLDS APART 9
Philip MacDonald looks at how the exotic worlds of *Doctor Who* have been presented throughout the series' history.

STRIP: *UP ABOVE THE GODS* 14
A one-part story that ties in with *Emperor of the Daleks*. The Doctor and Davros discuss the destiny of the Dalek race . . . Story by Richard Alan with art by Lee Sullivan.

THE TELESNAP ARCHIVE 21
Continuing the classic Patrick Troughton serial: *The Abominable Snowmen* Episode Four. Compiled by Matthew Pereira.

ARCHIVE 23
The Mara has returned from the Dark Places of the Inside to claim Tegan once more. The only hope rests with the Doctor and the aged Dojjen – the master of the *Snakedance*. Archive compiled by Andrew Pixley.

SHELF LIFE 34
Dave Owen launches into the fray to review *New* and *Missing Adventures*, the Key to Time saga and some ambient sounds.

CRAZY CAPTION 35
Another chance to test your wit and creativity. No more pizza delivery jokes, please.

***MERIDIANS* PART ONE** 36
A snow-swept highway, a woman on the run, an ancient race – and the Seventh Doctor. A new prose adventure by Andrew Cartmel with art by Adrian Salmon.

THE NICK OF TIME 38
In the second part of this interview, Nicholas Courtney continues to share his *Doctor Who* memories with Nick Briggs.

TIMELINES 43
Lots of happy people with nice things to say. Hang on, can this really be *Timelines*?

FLUID LINKS 45
Matthew Jones looks at the problematic role of the companion in *Doctor Who*.

THE SONIC BOOM 48
Graeme Fowler looks in on the latest projects from the BBC Audio Collection and the Cybertech team.

OUT OF THE TARDIS 48
Beginning an exciting new semi-regular feature: Sophie Aldred answers the questions we've never dared to ask before . . .

GALLIFREY GUARDIAN 50
Keeping you up to date with news and developments in the worlds of *Doctor Who*.

Editor: **Gary Gillatt**
Assistant Editor: **Scott Gray**
Designer: **Paul Vyse**

Magazine Group: Marcus Hearn & Philip MacDonald
Group Editor: Gary Russell
Production: Julie Pickering, Mark Irvine & Andrew Parslow
Circulation Manager: Yvonne Taylor
Promotions Manager: Chris McCormack
Art Director: Helen Nally
Editorial Director: Paul Neary
Financial Director: Caroline Aubrey
Managing Director: Mike Hobson
Chairman: Jim Galton

Thanks this issue to: Sophie Aldred, Nicholas Courtney, David Gibbes-Auger, David J Howe, Adrian Rigelsford, Edward Salt, Mark Strickson, Stephen James Walker, Martin Wiggins, Colin at BT, BBC Radio Collection, BBC Video, Boxtree Books and Virgin Publishing, and congratulations to Adrian and Sue Salmon on the arrival of bouncing Cyber-baby Thomas!

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England.** Entries must arrive by second post on 17th August, 1995.

For details of current subscription rates, see page 33.
For display advertising, contact Gemini Media Sales Ltd on 01277 355418.

DOCTOR WHO MAGAZINE
From the Archives
Snakedance
Exclusive interview
Mark Strickson
Out of the TARDIS
Sophie Aldred
talks candidly in an exciting new feature

Doctor Who Magazine™ Issue 227. Published by **Marvel Comics UK Ltd.** Office of publication 13/15 Arundel Street, London WC2R 3DX, England. 0171-208 4500. Published every four weeks. All *Doctor Who* material is © BBC tv 1995. Diamond Logo © BBC Worldwide Publications 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by Marketforce (UK) Ltd, 247 Tottenham Court Road, London W1P 0AU 0171-261 5555. ISSN 0957-9818.

Mark's out of Ten

Former *Doctor Who* companion Mark Strickson has spent most of the Nineties away from the UK, having emigrated to Australia at the beginning of the decade. With his recent return to England, Steve Lyons and Chris Howarth spoke to him about his time Down Under and the mysterious Turlough's ten adventures with the Doctor. Additional material from Paul Scoones and Jon Preddle.

"When I first arrived in Australia," Mark recalls, "we stayed with a friend of my parents, an old lady who lives in a very posh part of Sydney. We sat in the garden of this house, and I must have looked a bit quizzical because there were Daleks cut into the hedges, all around this garden. I said to this lady, 'Excuse me, I'm going to have to ask about the hedges, those things cut into them,' and she said 'Oh yes, they're called Daleks. It's a special shape that my gardener likes to do.' She had no idea what a Dalek was, she thought it was a topiary term for this ridiculous shape! So there I was, I'd only been in Sydney a few days, and I was sitting in this garden surrounded by Daleks. I thought, 'There's no way I'm going to get away from *Doctor Who*!'"

Mark's main reason for going to Australia was to study for a degree in Zoology at the University of New England, in which he eventually achieved first class honours. "I did my honours on the overwintering biochemistry of the light brown apple moth, and I've got a paper coming out on that. I was also developing an external Theatre Studies course. External teaching is important in Australia because of the distances but, as you can imagine, Theatre Studies isn't the easiest thing to study externally, you need to do a lot of practical work. I was involved in setting up and developing the courses that the students have to come to at university, and that sort of paid for me to do my degree."

Mark had also wanted to take a break from acting. "I'd been an actor for ten years and I was lucky enough to work a lot. I think that in any job, particularly if you start as young as I did, ten years is a long time. I mean, a lot of people have a year off between school and university or they do something different after university for a while, and I never did that. I left RADA when I was twenty and started working straight away. So I felt that I needed to see something other than England and Europe, I wanted to broaden my horizons and also to develop other sides of my personality. I wanted to use my brain a bit more." Mark still did some acting work, however. "I made nine or ten appearances on television while I was there, but inevitably playing the token pom: fascist Scottish thugs, fierce English diplomats, drunken English spies . . ." His credits included the Australian dramas *GP* and *Police Rescue*, as well as the English *Minder* and an American children's programme called *Dolphin Bay*. "That's a series about . . . well, a family and a dolphin, for want of a better way of putting it!"

Apart from work and qualifications, Australia brought one more important change to Mark's life: he met his second wife, Delmey Brittain. "And yes, she is related to the actor Tony Brittain. She's a doctor of ecology and a freshwater zoologist. I met her in Australia, but she comes from very near where I do in the UK, so our parents actually know people in common. We could easily have met when we were kids."

Mark was born in Ilmington, a small village near Stratford-upon-Avon. His first love was music. "My father's a musician and it was just assumed that I would go into the arts. My main instrument was the French horn." Things changed, however, when he began to write musical scores for the National Youth Theatre. "Being brought up in Stratford-upon-Avon, I'd seen a lot of theatre but it never occurred to me that I could act. But watching the National Youth Theatre, I saw people of my own age doing it and I thought, 'I'd really like to try that.' The next year I did some acting with the theatre and then I applied to RADA and got in."

After that, Mark joined the Nikron Theatre Company. "They're the oldest fringe theatre company in the UK. They travel on a narrowboat and do drama documentary shows all around England, using the canals as a travel route. I did that for two and a half years – I wrote music for them, I acted and I wrote shows – and then I decided I'd better go and do something else. I came down to London and, by pure fluke, I got a very good agent simply by bashing on their door and trying to persuade them they should take me on." As a result, Mark moved immediately into television. "I was very lucky. I always say to people who want to go into acting, 'Don't let me dissuade you, I had a marvellous time as an actor and still do,' but I always say that I was lucky. You can put in all the effort in the world, you can do all the right things, you can be very talented and you might get nowhere. I think it's important to stress that huge luck element.

"The first television job I had was working for Granada on a police series called *Strangers*. Then I was taken on in a regular part in the BBC

"When I first started on *Doctor Who*, I'd go into the supermarket and little children would run away screaming!"

Right: Tegan (Janet Fielding) shows Turlough (Mark Strickson) to his new room in the TARDIS in *Terminus.*

Below: Turlough receives instructions from his master the Black Guardian in *Terminus.*

soap opera *Angels*. I played a brummie ambulanceman called Terry. Then a series of things happened. The guy who had the lead in *Angels*, a friend of mine called Al Ashton, got very ill. He had to drop out of the programme and they wanted to write me in as the lead. I wasn't sure that I wanted to be the lead in a soap opera playing this character, I just didn't know, so I rang my agent and said, 'Jan, am I up for anything else at the moment?' She said, 'Well, we had a ring from the *Doctor Who* office and you're up for a part there.' So I rang the producer, John Nathan-Turner, and told him what my situation was. I said, 'Between you and me, I would rather do *Doctor Who*. I know I probably won't be suitable, but I'd hate not to actually come and see you before I accept this contract.' John was very kind, he said, 'Okay, we'll fit you in in a couple of days' time.' In the meantime, I got a part on *Juliet Bravo*, and of course by this point I was living in a fool's paradise. I thought, 'This television lark, anybody can do it.' The work seemed to be flooding in!

"I had to become terminally stupid and so did Janet."

"I went to see John and read for him, then I read for Eric Saward, the script-editor, and John said, 'We'll be honest, we like you, we think you are probably suitable for the part. We're not going to tell you whether you've got it yet, you've got to give us time. But we will give you an answer soon.' Now what I didn't know was that a great friend of John's who had worked with me on *Angels* was Gary Downie, the production manager on *Doctor Who*. John rang Gary and said, 'Tell me a bit about this Mark Strickson', and I'm told that Gary said, 'Well, he turns up on time, he learns his lines, he's reliable, I could recommend him.' So John rang me back and said, 'Okay, you've got the job.'" This meant breaking the news to *Angels* producer Julia Smith, herself a former *Doctor Who* director. "So I don't think I'm going to get a part on *EastEnders*!" Mark jokes. More seriously, he adds: "She wasn't pleased at the time, but it was a difficult situation. I mean, everybody realises that if actors are lucky enough to have a choice of jobs, they have to do what they think is best for them. I've never regretted it, I think it was exactly the right choice for many reasons, and in the end, people do understand. But at the time there was a little ill feeling.

"So I got the part of Turlough, and John said, 'Well, we've actually got a problem. On long shot you look too much like Peter Davison', because we both have blond hair. John said, 'I have an idea, Mark, we'd like to have all your hair cut off.' I didn't really fancy that. You can imagine Peter standing there next to a condom! When you mention money to the BBC you can get out of most things, so I said, 'Fine. I don't mind at all. You put in my contract that I have six months' loss of earnings until my hair grows back because I can't work if I look like a condom.' So they decided that they wouldn't cut all my hair off, and John said, 'I've had another idea, Mark. We can use a wash-out dye – it's going to make your hair a metallic red.' That seemed fine so I agreed to it. But this wash-out dye didn't wash out, and I lived with a red pillowcase for the next two years of my life. The unfortunate thing about it was that I got recognised very easily in the street. I'm not terribly frightening, I don't think, but when I first started on *Doctor Who*, I'd go into the supermarket and little children would run away screaming!"

One of Mark's earliest tasks on *Doctor Who* was to choose his costume. "I got the first scripts and John said to go out with the costume designer and decide on something. When I came back, he said, 'God, you look like a funeral director!' But that was the idea. There were all these cheerful people . . . look at Peter Davison, he had every colour in the world on him, and there was Janet Fielding walking around in psychedelic fashions. You never knew what Janet was going to buy next! It occurred to me and the costume designer that with Janet having a different costume every few episodes and with the villain changing so rapidly, it was going to become a little confusing if I didn't have a set costume that I stuck to. I thought it was best for that costume to be dour because he was quite an efficient character, not to say officious. I thought a suit would suit him, pun not intended. Of course, the other thing was that in the first story he pretended to be a schoolboy – and yes, I was far too old to play a schoolboy by that point – so it suited that and it suited the feeling that we wanted."

How did Mark view the character of Turlough? "Initially, I thought it was an interesting idea. They wanted to make the format a bit more complex, so they'd have one female assistant, have the 'baddie of the week' so to speak, but also have another independent character who would be travelling in the TARDIS but was able to function on his or her own. The only reason they chose a 'his' was that they wanted to keep Janet on as the assistant." Mark was told very little about Turlough at first. "I think they'd only written four episodes by that point, they were going to see how it went. But Eric had strong ideas about what he wanted. He wanted Turlough to be quite a powerful character, he wanted him to be different, not always just asking the Doctor what to do, and he wanted more freedom to give the programme itself a richer texture which he thought he'd be able to do by bringing in a character like that. So as an actor, that sounded good." However, these ideas were often difficult to realise. "They had three assistants, so each time we got into the TARDIS, hardly anyone got a line because it was like writing a crowd scene!

"One of the problems of being an assistant on *Doctor Who* is that you have no brain. Frequently, all the assistant does is say, 'What's that blob on the screen, Doctor?' There are actually two ways you can say a line like that. You can say it like a question, but if you want to show that you've got a brain, you can imply that you know what the blob on the screen is. I got into terrible trouble because I kept doing the second one. I reasoned that if you brought in a character in his own spaceship, with his own brain, and you hadn't written a scene in which his brain was killed, he can't suddenly become terminally stupid. He has to be a thinking character.

"We got into a terrible situation; we basically had two Doctors, and then Janet cottoned on, and she thought, my goodness, we could all be intelligent in the TARDIS! So we had three Doctors – it got so

Previous spread: Mark Strickson on location for *Resurrection of the Daleks* with his co-stars Janet Fielding and Peter Davison. Photos © BBC Video

boring! John got us together around the table and said, 'Look, I know what you're doing, but we've got three Doctors. We cannot function like that, it's impossible.' So I had to become terminally stupid and so did Janet."

Mark feels that, even after Sarah Sutton's Nyssa departed, he was not given much space. "The problem was that we were trying to make two or four-episode sequences in a half-hour format, and once you had the Doctor, the assistant and the baddie, you ran out of time. You couldn't develop another plot, you couldn't actually have three plots going. If we'd been making eight-episode sequences, or twelve, it might have worked, but it couldn't work in that short format. There were very strong commercial reasons for doing it like that, but what it meant was that my character ended up having to be captured and tied up in the first episode, scream and be tortured off-screen in the second and third episodes and break out Arnold Schwarzenegger-like in the fourth episode, which wasn't very interesting for me.

"The problem with *Doctor Who* is that it isn't real acting. It does get very boring actually, because by necessity it is two-dimensional acting. You can't have any depth of character. You think, why can't Turlough and Tegan, or Turlough and Nyssa have a proper relationship with the Doctor? Why can't they talk? Why can't they sit down in the TARDIS to talk about what they're going to eat that day. I think in a sense it would be an improvement to *Doctor Who* if you saw a bit of their domestic life on the TARDIS. It might be a bit less action, more humour, and a bit more personal human interest.

"As an actor I try to put relationships and love interest in because even if they're not written, I think it makes more sense. Both Janet and I, without it being written, tried to make a lot of eye-contact, to be physically close, although there was one scene in Sarah (Sutton)'s final story, *Terminus*, where you did actually see that. The writer did pick up on that. I was trying to have a relationship with most of the women on *Doctor Who* only because it makes it more interesting.

"On *Doctor Who* you can actually make up the lines as you go along, and can do terribly naughty things as well. For instance, with the TARDIS console you can completely ruin someone else's performance should you so desire. So if someone is doing a scene, and you're a bit annoyed at them because they didn't buy you a drink at lunchtime, you wander over to the console, make sure you're in shot, and start pressing buttons. And when you watch it, you see an actor doing his scene, and in the background you have 'beep-beep-borp-doodle-beep.' They lay sound over because you're touching the console, and it has to be seen to be functioning. I used to do that very often – watch out for it – spot the actor that Mark hasn't got on with!"

Above: Collier (Clive Kneller) looks on as Turlough ponders his situation in *Enlightenment*. Photo © BBC Video

Mark's first story, *Mawdryn Undead*, has remained his favourite. "It was such good fun. I love vintage cars for a start, so it was a real treat to drive around in that beautiful car. I thought, 'Well, crikey, this is a good job, isn't it?' So that was lovely and the feeling was very good and of course I was very enthusiastic. The other story I liked was *Resurrection of the Daleks*. I had problems with the content of that because, as you probably know, there was a fuss about these policemen shooting down a guy, and I'm not sure that *Doctor Who* is the place to examine the part of the police in the Wapping crisis, which is what it was examining. But although I had problems with that, I loved it because I was working with the Daleks. In fact, when we went out location filming with the Daleks, thousands of people gathered. It was amazing!"

"John Nathan-Turner said, 'I have an idea, Mark; we'd like to have all your hair cut off.'"

Not all of the *Doctor Who* aliens were so successful, as Mark discovered when the android Kamelion joined the crew. "John very wisely thought that we should try to reflect what was going on in science-fiction across the world, including automated characters. *Star Wars* is the classic example. Kamelion was that sort of idea, but as far as I know, it was only three thousand quid – and you can't do it for three thousand quid! What would happen was that we'd go over to a Kamelion scene and there'd be a couple of legs there with wires

Below: Turlough takes matters into his own hands in *Warriors of the Deep*. Photo © BBC

hanging out. So we'd cancel that and go on to another scene, and then we'd go back and they'd have managed to get half the body on, but by that time a leg had fallen off. When they did actually get the whole thing up and running, the major problem for we actors was that it had a very unsophisticated voice system. They'd record Kamelion's lines and put them in a voice base, leaving gaps between them – and those gaps could sometimes be long or short. The length of your line didn't seem to make much difference. You'd find you had two words like 'Yes, Kamelion', which you'd have to do as 'Yeeeessss, Kaaaameeeeeliioooonnn', or you'd have to actually garble through twenty words because they'd only left you time for two. It was a complete disaster. It was laughable, hysterical!"

Mark recalled a rather less amusing moment from his time on the series. "I used to do stunts; I belong to the Society of Fight Directors and I signed a contract to do my own stunts on *Doctor Who* – a very, very stupid thing to do. I wouldn't do it now. I stopped doing stunts after an incident whilst filming *Enlightenment*. I was to throw myself off this ship, and it's about a thirty-foot drop, and I'm seen to be floating around in space. This was achieved using Kirby wire, attached to a harness around my crotch. I checked the harness, did all the things I should, threw myself off the ship – and it broke! On impact, half the harness broke and I took the full impact on the inside of my right crotch. It would probably have been better if the whole harness broke. It was unbelievably painful! I did think some of my best days were over. I couldn't walk for about two weeks afterwards, so you'd see me in some scenes completely static because I couldn't move. It was terrible.

"The other thing that constantly injured me was that ruddy cube! I used to have this cube that would light up when I spoke to the Black Guardian, but the only way you could get to see that cube in studio was to have a car battery attached to it. The cube had a wire which ran down my arm and leg, and you'll notice I always held the cube with both hands to hide the wire, and there was this little chap who had to run after me with this car battery. The only way I could communicate with him when I wanted the cube to come on was to shake my leg and the cube would light up, and when I wanted it to go off again, I'd shake my leg, but he was never anywhere where he could see my leg. I'd be there shaking away, safe in the knowledge that it wouldn't actually be shown on television. It never occurred to them that when a light bulb comes on, it gets bloody hot! I reckoned on average I could make twenty seconds without screaming in pain! There must be some marvellous out-takes where I'd be completely serious, acting, and I'd suddenly go, 'Sodding heck!!' because the thing was burning my hand!"

"You eventually learned that, come hell or high water, you had to keep acting until someone said stop."

Mishaps were a common occurrence in the series. "In *Frontios* there was this scene where Peter, Janet and I are in this little cave and we had to come out and react to this explosion, which was to be done by a sort of cement mixer with compressed air forced into it so that little chips of foam flew across the camera's sight so it looked like rock. So out we came, and nothing happened. So we look puzzled and go back in to do it again. Then the floor manager said, 'On we go! Next scene.' Peter says to the director, 'Excuse me, but nothing happened, no explosion.' And the reply comes back, 'Don't worry, we'll lay something over later. Be fine. Off you go!' Any competent actor when there's an explosion does 'explosion acting' – we didn't do that, we assumed we would do it again, and just stood there. But we didn't do it again, so you get this shot of this massive explosion and three actors just standing there. That used to happen all the time. You eventually learned that, come hell or high water, you had to keep acting until someone said stop.

"Also in *Frontios* was Jeff Rawle, who was a mate of mine who played Plantagenet. I said to him, 'Whatever happens, keep acting.' He walked down these stairs, and as he did so, he put his foot through one. So we finished the scene and the usual cry goes out, 'On we go!' Jeff said, 'Excuse me, but did anyone notice that I put my foot through the set in the last scene?' and someone said, 'Don't worry, we'll lay some loud music over it! On we go!' This, of course, gives *Doctor Who* the quality that I feel it is renowned for – its freshness, its spontaneity!"

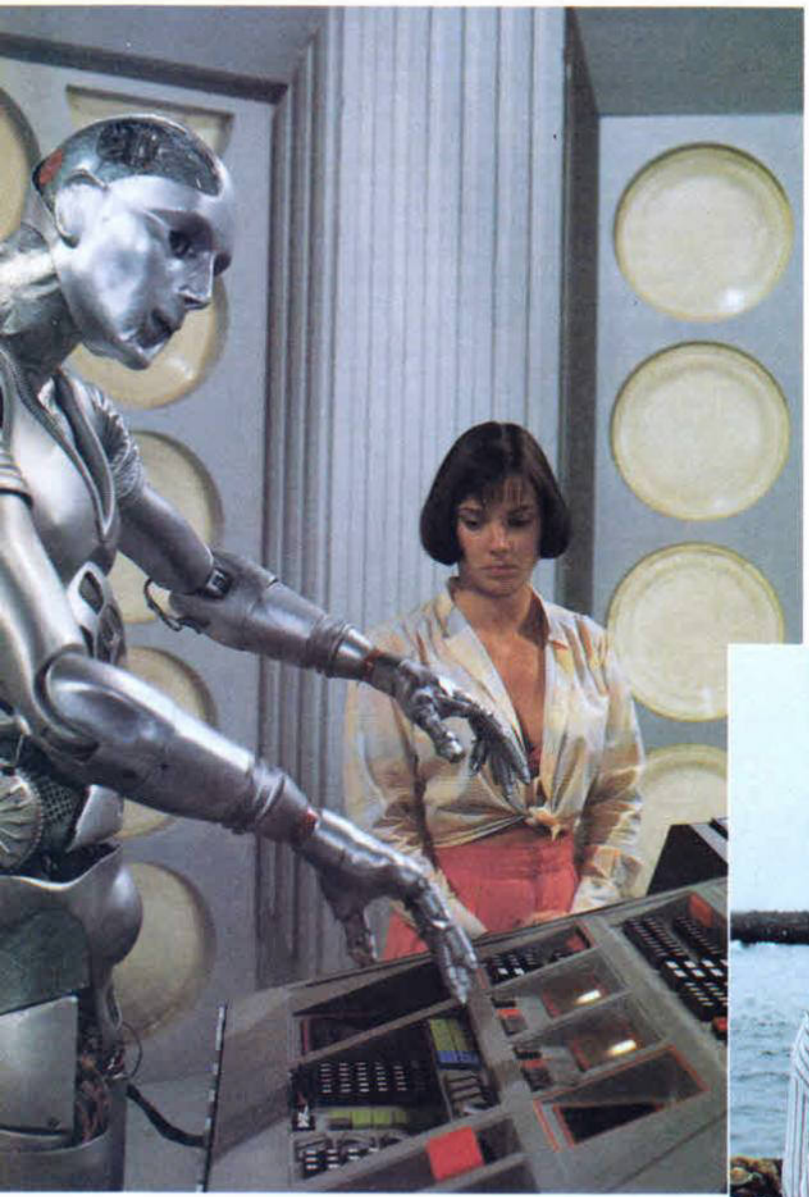
"Liza Goddard had this scene in *Terminus* where she put a big bit of plastic explosive on the side of a wall and there had to be an explosion, and they would break through this wall. BBC Special Effects can do one of two things – either nothing happens, or it goes bang, and you have to look horrified as half the set falls down – or what happened to Liza. There was a massive explosion! It was heard on the news going out live in the next studio – the news reader is sitting there and suddenly, 'KABOOM!' – they thought the BBC was being bombed! So you've got this massive explosion, and Liza goes, 'What the hell was that?!' If you watch that scene, you'll see they had to lay a line on which resembles 'What the hell was that?!'"

Mark worked with many former stars of the programme in the Twentieth Anniversary celebration, *The Five Doctors*. "Going up to Wales and doing that was really nice. The only Doctor I'd seen before in *Doctor Who* was Pat Troughton, so it was good to meet him. And

Below: Peri (Nicola Bryant) watches as Kamelion pilots the TARDIS to the *Planet of Fire*.

Below right: The Doctor and Turlough investigate strange artifacts in Lanzarote in *Planet of Fire*.

Photos © BBC



Left:
Turlough prepares to leave the Doctor in *Planet of Fire*. Photo © BBC

of course I'd worked with Nick Courtney already – he's always lovely to work with, he has a marvellous sense of humour, he keeps you laughing all the time. Apparently, there was some fault in the film for that one and I went off on holiday in my VW Beetle – which was pretty foolish as it was March and it had holes in the floor and I had to wear walking boots to drive it – but I went off and, five days later, I turned up in Stratford-upon-Avon to see my Great Aunt Violet and she said, 'The BBC have been trying to ring you, you've got to go back to Wales!' I had to go and do it all over again. But it is always nice to get out of London, to shoot somewhere that's beautiful."

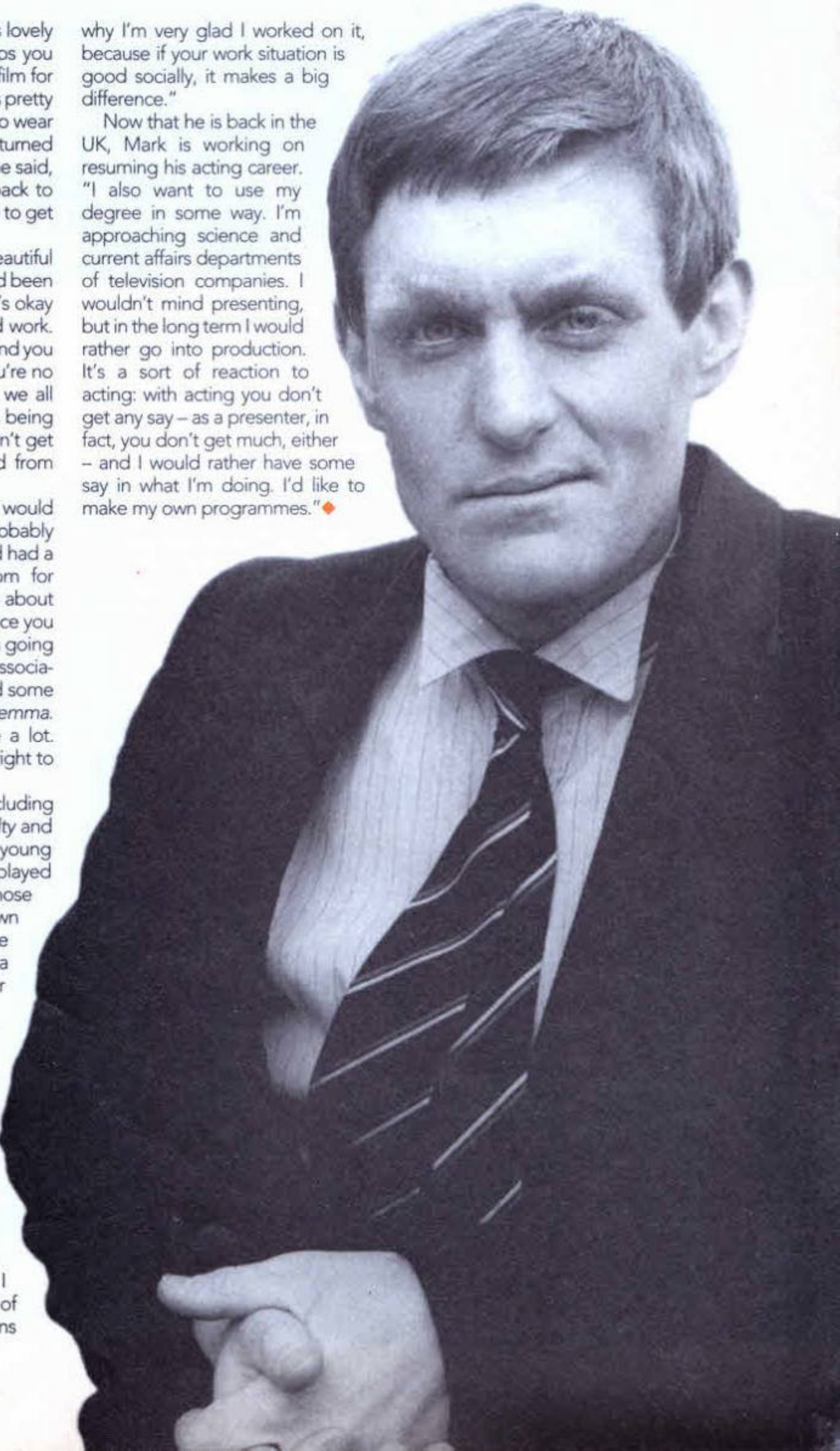
Mark is less enthusiastic, however, about the equally beautiful island of Lanzarote. "I'd heard about foreign filming before and been warned against it. You tend to go out and work very hard – it's okay if you've got a small part, but if you're a regular it's very hard work. They work you from the day you arrive until the day you finish and you get up early in the morning and work until late at night, so you're no good for anything else. It's certainly not like a holiday, and we all came back from it very tired. I think one of the problems was, being a volcanic island, they had to bring in all the food and we didn't get enough fresh fruit and vegetables, so basically we suffered from vitamin deficiency. I was pretty relieved when I got back."

That story, *Planet of Fire*, was Mark's last. "In retrospect, I would have stayed longer, but I was an impatient actor who probably thought it was easier to find work than it was, only because I'd had a rather good run." Mark also felt that there was no room for Turlough's character to develop, although we did learn more about him in his final adventure. "I thought that was good again. Once you get back to the character, it's great. But I had the feeling I was going to sit around until my final story for that to happen." Mark's association with Turlough didn't quite end there, however, as he had some input into the Target novel *Turlough and the Earthlink Dilemma*. "Tony Attwood [the writer] rang me up and spoke to me a lot. Basically, I'd say, 'I don't think he'd do that, that doesn't feel right to me,' that sort of thing, and Tony could take it or leave it."

Mark continued to work extensively after *Doctor Who*, including television series such as *Bergerac, David Copperfield, Casualty* and *Strike it Rich*, and also in theatre and film (he played the young Scrooge in *A Christmas Carol*). "Just before I left the UK, I played Oswald in a national tour of Ibsen's *Ghosts*, which is one of those *tour de force* plays if you're an actor. I also formed my own theatre company called Raw Deal and produced a run of the medieval play *Everyman* in London, which I also did a translation of. I worked up until about ten days before I left for Australia."

Ten years on, Mark has only fond memories of his time on *Doctor Who*. "There was a very nice family atmosphere. I think John's a very good producer – in a programme like *Doctor Who*, which has such a quick turnaround, tension can get high; you're fighting to get a large amount of material done and it requires somebody like John, who's a very friendly, gregarious person, to make sure that nothing gets out of hand. He calms everybody down without making a fuss, settles troubled waters and gets it all made. I have nothing but respect and fondness for John and for all the team I worked with. I still have a lot of friends who date from that *Doctor Who* period: one of the first people I rang when I got back from Australia was Tony Virgo [director of *The King's Demons*], to pick his brains. That's one of the reasons why I'm very glad I worked on it, because if your work situation is good socially, it makes a big difference."

Now that he is back in the UK, Mark is working on resuming his acting career. "I also want to use my degree in some way. I'm approaching science and current affairs departments of television companies. I wouldn't mind presenting, but in the long term I would rather go into production. It's a sort of reaction to acting: with acting you don't get any say – as a presenter, in fact, you don't get much, either – and I would rather have some say in what I'm doing. I'd like to make my own programmes."◆



Below:
Mark Strickson as Turlough.

POLICE PUBLIC CALL BOX

Worlds Apart

Philip MacDonald explores the ways in which *Doctor Who* has breathed life in to alien planets and their colourful cultures.

It is one of the sacred conventions of *Doctor Who* that, almost without exception, alien invaders of Earth concentrate their dastardly forces on London and the Home Counties as though, once this key global area has been overpowered, the rest of the world will topple. It is a cosily Victorian idea, but one in which it is difficult to perceive any logic.

In reality, of course, it is the prohibitive cost of overseas filming that can be blamed for this systematic invading of South-East England. For every Sontaran who touches down in exotic Seville there are a dozen Cybermen on the steps of St Paul's, an army of Daleks in Westminster, a triceratops or two on the Bakerloo Line and even the occasional Yeti striking terror into the patrons of Tooting Bec's public conveniences. Only a few stories make a genuine attempt to suggest that alien invasions are worldwide, *The Tenth Planet* and *The Seeds of Death* being notable examples. Notwithstanding references to the international marketing of Axonite, most of the UNIT stories' alien invasions are exclusively British.

Is it any great surprise, then, that the vast majority of *Doctor Who*'s alien planets do not really seem to be planets at all, merely capital cities? It is hard to imagine that any kind of global society (let alone more than one, like we have on Earth) thrives beyond Peladon's citadel, beyond the blitzed War Room of Atrios, or beyond the idyllic court life of Traken.

Again, the reason for this is largely one of dramatic economy; even Shakespeare tends to confine his action to remote castles and islands where the tides of society are merely noises-off. To create with conviction an entire alien planet in this way presents particular challenges, however. At its best, *Doctor Who* improvises around the problem rather than overlooking it. During the Philip Hinchcliffe stories, for example, there seems to be a concerted effort to confine the local population to enclosed habitats due to the hostile nature of the environment – hence Voga, Karn, Kastria, *The Deadly Assassin*'s Gallifrey and the Storm Mine in *The Robots of Death* – and the same applies to later creations such as Svartos and Karfel. In each of these cases, the confident depiction of an alien civilisation stands or falls by its portrayal of people rather than of places, and this is of central importance. No amount of costumes and sets will suggest an alien culture unless they are inhabited by people with real preoccupations, and it is the idle talk of Kaldor City, "founding families" and "ore raiders" which truly fleshes out the world of the exotically attired crew of Storm Mine 4.

FIRE AND ACID

On the other hand, a great many of the Doctor's adventures have taken place on worlds which are memorable entirely for the outrageous lengths to which the imaginations of the scriptwriters have driven them. Terry Nation's oft-quoted maxim about the freedom of *Doctor Who*'s format ("If the rocks talk then nobody can argue with that, because that's what they do on my planet!") is borne out by most of his own stories, but the fungus-infested icecano world of Spiridon, the acid seas and glass beaches of Marinus, and the booby-trapped Exxilon labyrinth substitute florid, enjoyable cartoonery in the place of anything deeper; this is freedom of imagination unshackled by self-discipline. In *The Keys of Marinus*, Nation offers one of the few instances in which the Doctor visits more than one location on the same planet, but the overall effect is merely one of structural anarchy as the story hops capriciously from jungle to tundra to city, goggling at each exotic environment but making little attempt to draw them together as a coherent picture of a real world. The story's five locations are ultimately as disconnected as the various *Flash Gordon*-style planets later seen in *The Daleks' Master Plan* in which volcanoes, jungles and snow again feature heavily. In a similar way, Jaconda, Lakertya and even the original grand experiment of Vortis substitute outlandish visuals in place of coherently constructed cultures, and perhaps for this reason fail to engage the viewer as anything other than fondly regarded curiosities.

A handful of notable climatic or faunal details do not necessarily create a plausible world – Kastria is very cold and Sarn is very hot, the Ogrons' planet is rocky and inhospitable, Atlantis is extravagantly costumed during both the Doctor's visits there – but otherwise they are all essentially cod medieval worlds of kings, high priests and sacrifices. On other occasions, the very names of planets acquire an air of caricature – it smacks of simplicity to name a sea planet "Marinus" or a funeral planet "Necros", while "Aridius" is a particularly curious name for a drought-stricken world which, according to its inhabitants, was until recently a tropical paradise. Can we take such creations seriously?

Of course we aren't really required to. *Doctor Who* is not in the business of fashioning scientifically accountable planets any more than it is concerned with painting strictly plausible futures, as was argued in **DWM** 223. It is the nature and behaviour of the alien planets, and the ways in which they differ from our own, which give the viewer clues as to the writers' dramatic intentions. Nowhere is this clearer than in the programme's evolving and occasionally inconsistent portrayals of Gallifrey, which have quite rightly always served the immediate story first and any notion of overall continuity second. Skaro, meanwhile, is markedly different in appearance on each of the Doctor's four visits, and this is largely because of the writer's differing priorities on each occasion; the petrified forest of *The Daleks* suggests an entirely different set of starting-points in the writer's mind from the trenches and battlefields of *Genesis of the Daleks*, and there is no reason why it shouldn't.

Planets can be believable without being "realistic". Superficially, Skonnos in *The Horns of Nimon* resembles nothing so much as a television studio, but the iconography of Greek mythology, allied with careful parallels with the last days of Rome and the curiously archaic idiom of the Skonnan Empire (we learn that Aneth has kings and princes, and there is talk of "fire, steel and blood" and "the most feared ships in the skies"), effectively construct a real civilisation from the unlikeliest of raw materials. The marketplace and dwellings on Manussa in *Snakedance* have an artificial, stagey appearance but succeed by the sheer depth of detail invested in the creation of the planet's quasi-Arabic civilisation, and the opposition of Lon and Tanha's Westernized, materialistic decadence with the tranquil Eastern spiritualism of the snakedancers themselves. Similarly, the schematic division of society in *Meglos* creates a tug-of-war between the supposed "realism" of the planet Tigella as represented on screen, and the manifest symbolism of the conflict between Savants and Deons, a symbolism apparent in their names and appearances as well as in their polemic outbursts in the story's first episode. By comparison, the equally rigid separation of tribal societies in *The Face of Evil* appears articulate and plausible because its origins are clear and intrinsic to the telling of the story.

This last point is crucial, since all the best *Doctor Who* worlds seem to be those which play a central role in the story rather than simply providing a colourful, dangerous environment in which the Doctor can be chased about by monsters. Like Xoanon's unnamed world, Zeta Minor in *Planet of Evil* is a planet where invisible monsters arise through the collision of cultures and species which were never meant to meet, and in both cases it is the Doctor's communion with the supposed enemy which atones for humanity's trespass.

CHILDREN AND BREAKFAST

Doctor Who's most memorable planets are those in which culture and society are portrayed through a network of differences from our own world which all stem logically from one fundamental change or aberration (indeed, this is true of much science-fiction). The planet Tara bears a superficial resemblance to the romantic Ruritania of Anthony Hope's novels, but grafted onto this familiar middle-European world of swashbuckling horsemen and dashing duellists is an incongruous technology of electric foils and sophisticated androids. Writer David Fisher accommodates the contradictory nature of such a civilisation by creating a culture which regards technology as the lowly preserve of the peasantry, and so in pursuing the initial "difference" to its logical conclusion he forges a world tantalisingly at odds with our own. In *The Creature from the Pit*, Fisher creates planets by exaggerating certain environmental aspects at the expense of others, so that Tythonus is a world defined by its shortage of plant life while, conversely, Chloris is overrun by vegetation but seemingly bereft of minerals. The story's resolution involves the discovery that Lady Adrasta has artificially upset the balance of her planet's natural resources to serve her own ends, and the restoration of normality involves Chloris effectively becoming a lot more like Earth.

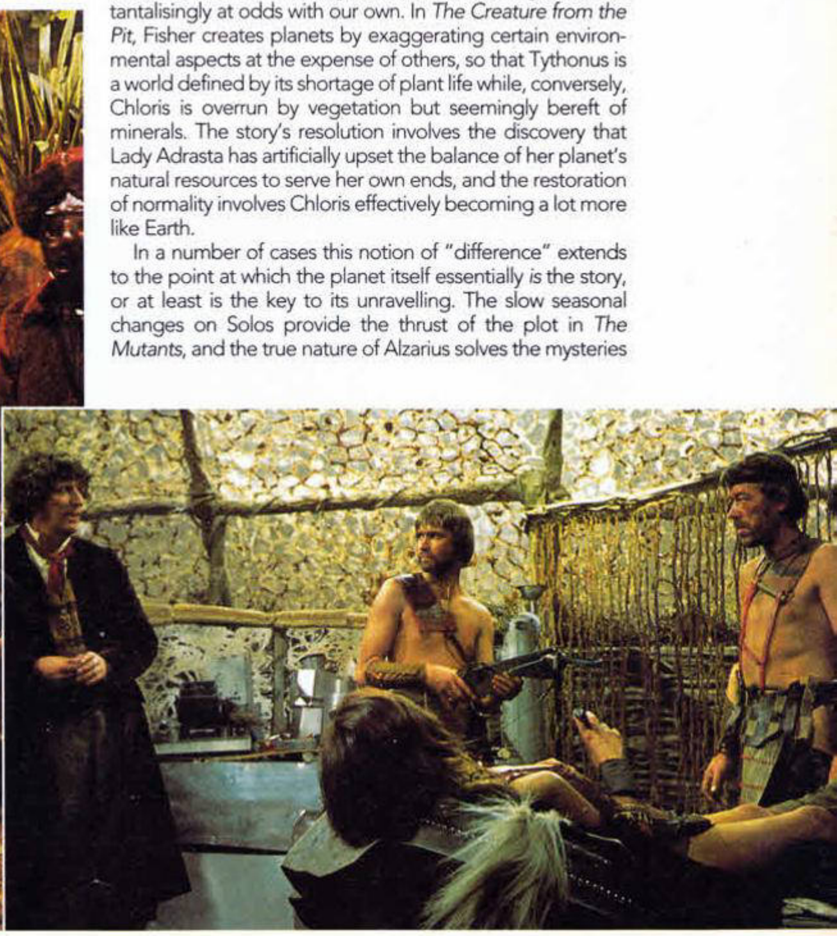
In a number of cases this notion of "difference" extends to the point at which the planet itself essentially *is* the story, or at least is the key to its unravelling. The slow seasonal changes on Solos provide the thrust of the plot in *The Mutants*, and the true nature of Alzarius solves the mysteries

Far left:
The Doctor (Tom Baker) in trouble on Skonnos in *The Horns of Nimon.*
Photo © BBC

Left:
Inhabitants of *The Web Planet.*
Photo © BBC Video

Below left:
Lady Adrasta (Myra Frances) introduces the Doctor to *The Creature from the Pit* on Chloris.

Below right:
The Doctor faces savages on the planet of the Sevateem in *The Face of Evil.*
Photos © BBC



Above: The crew of Storm Mine 4 in *The Robots of Death.*

Below: The Graff Vynda-K (Paul Seed), intent on purchasing the planet Ribos in *The Ribos Operation.* Photos © BBC Video

of *Full Circle. The Pirate Planet* initially convinces the viewer that it is simply about a planet of pirates, when in fact the story's title is craftily explicit as it transpires that the pirate is Zanak itself. More complex are *Logopolis, Castrovalva* and *Kinda,* in which the planets appear deceptively familiar and comprehensible, but in each case conceal secrets as to the nature of their reality which the Doctor must unravel; in effect, he must correctly interpret each planet before he can unearth the menace it faces. Deva Loka is of course equated with Paradise, and its pastoral idyll is placed under threat of contamination by a fallen ideology of cynicism and destructiveness pursued by the colonists as well as by the Mara. As in its sequel, *Snakedance,* the story pits an essentially Western, linear perception of history against the spiritual and cyclical extra-historicity of the planet itself.

This concept of a planet's alien nature lying concealed beneath a veneer of familiarity is central to *Doctor Who.* It has often been noted that there are two reliable shorthand methods of depicting a reassuring normality in science-fiction: children and breakfast. John Nathan-Turner's first two seasons as producer bear particular witness to this idea, with the TARDIS crew eating and sleeping to an extent not witnessed since the early Hartnell era. Entire scenes are conducted over alien breakfast tables in *The Keeper of Traken, Castrovalva, Four to Doomsday* and *Kinda.* The age of the Doctor's (alien) companions is dramatically reduced during the same period, and children are unusually prominent among the native populations of Alzarius, Castrovalva and Deva Loka. There is surely an overall purpose in this, and it is to reassure the viewer that the biology and structure of these alien societies bear intrinsic similarities to our own, while at the same time possessing a sense of marvellousness through their exotic designs and archaic traditions. Upon this basic skeleton were constructed all the planets created during Christopher H Bidmead's tenure as *Doctor Who*'s script editor. "The idea," he stated in **DWM** 109, "was that the eccentric and unpredictable Doctor would arrive at a real planet which had real rules and a real economy and a real history, however bizarre. It was all to be rational and understandable, the only element of fantasy being the Doctor himself." It is as a result of this thinking that *State of Decay*'s vampire planet emerges as so persuasively convincing despite its adherence to a number of the show's standard cliches; dramatic capital is made of the fact that only one settlement of people exists on the planet, while the potentially stereotyped rebels have an uncommon ring of truth about them. In the same season, Argolis and Tigella are schematic but entirely "rational and understandable". Traken is designed in elaborate art deco while its inhabitants dress and speak in a florid pseudo-Elizabethan style ("If all the stars were silver and the sky a giant purse in my fist . . ."). The eponymous city in Bidmead's own *Castrovalva* is designed and lit like a Vermeer painting and disintegrates into an Escher engraving as the Master springs his trap. Like Logopolis, its inhabitants are remote and learned, but blind to the reality of their wider predicament. The story's third episode is almost overwhelmed by the painstaking representation of everyday Castrovalvan domesticity – in addition to children and mealtimes, there is a library and even a laundry, both of which eventually become embroiled in the plot. In terms purely of set design, this unreal city is paradoxically more convincing to the viewer than most in *Doctor Who,* and this is a particular triumph for a story which thrives on repeatedly beguiling the viewer – and the Doctor – into making false assumptions based on outward appearances.

CLASHING SYMBOLS

In the case of *Logopolis* as well as that of *Castrovalva,* Bidmead's proviso "however bizarre" proves to be the rule rather than the exception. Logopolis is a "real" planet created around a physical representation of the symbolic nature of computers. Physically, the Logopolitan city resembles a human brain, while the individual Logopolitans live in "cells" and pass information to one another influenced by the messages they themselves are receiving. Onto this organic representation of the working of the brain is grafted Bidmead's early-Eighties interest in computers, represented by the Pharos Project replica. The setting's Greek influences, such as the Logopolitans' costumes and abacuses, and the very names "Pharos" and "Logopolis" (which roughly translates as "City of Words") reinforce the fact that this planet is not merely the product of a dry set of absolutes; it is a sophisticated science-fiction rendering of the ancients' approach to mathematics as a branch of philosophy.

For all its knowledgeable computer jargon and high-flown mathematical concepts, *Logopolis,* like *Castrovalva,* is a thoroughly literary, essentially unscientific story. On reflection this is not particularly surprising, since Bidmead was fully aware that, in spite of his own hard scientific perspective, *Doctor Who* is primarily about storytelling. For the most part it is written not by scientists but by those with a literary background, and while science-fiction enthusiasts may argue endlessly about whether the cricket ball scene in *Four to Doomsday* or the neutron star in *The Creature from the Pit* adhere to the laws of physics, such considerations have rarely troubled those who appreciate the programme's poetic quality rather than its scientific authenticity. *Logopolis,* like all of *Doctor Who*'s best stories, is constructed around the idea of a planet whose environment has a specific resonance in terms of the story which is to unfold upon it. A cruder but equally satisfying example of this forms the setting of the Fifth

Above:
The newly regenerated Doctor (Peter Davison) attempts to clear his head on *Castrovalva.*

Doctor's last adventure. Androzani Minor is a labyrinth of caves through which only Sharaz Jek seems to know the true path, operating as a virtual metaphor for the maze of deceit, vanity and treachery motivating the story's characters. It is entirely appropriate that the planet greets the final, cathartic encounter between Morgus and Jek with a cataclysmic mudburst which tears the caves apart. Even more plainly symbolic is the disintegration of the Cheetah planet in *Survival*, physically rent asunder by the innate violence and savagery of its inhabitants. Such planets have little to do with "realism" in its narrowest sense.

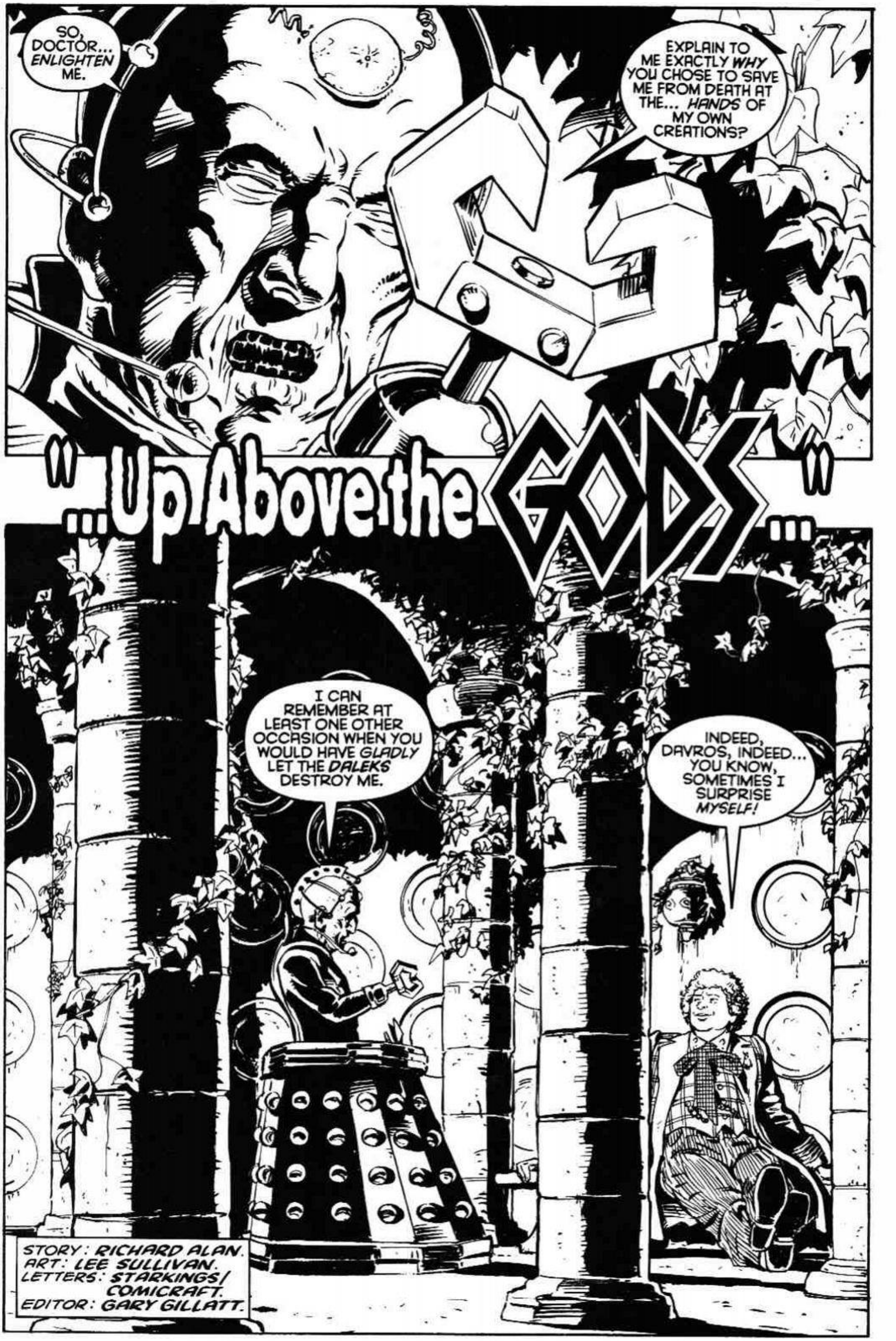
TELESCOPED PERSPECTIVES

Perhaps the most sublime and comprehensively imagined of all the *Doctor Who* planets is Ribos, the first port of call in the Doctor and Romana's quest for the Key to Time. Although largely a backdrop – the story's major characters are all off-worlders – Riban society is so skilfully sketched in that there is a real sense of having visited an alien world. Again, the starting-point for Ribos is one significant difference in perspective, a different way of perceiving the universe. "Have you ever looked up at the sky at night, and seen those little lights?" asks Binro of his new-found friend, Unstoffe. "They are not ice crystals!" By the unusually sophisticated expedient of having one of his characters contradict a belief which we have otherwise not heard mentioned in the story, writer Robert Holmes instantly informs the viewer about many of the deep-rooted facts of Riban life.

Left:
Sharaz Jek (Christopher Gable) and his androids, hiding away in *The Caves of Androzani.*
Photos © BBC Video

Like Solos, Ribos has an eccentric orbit and experiences slow but extreme seasonal changes in climate, and the story is set during its thirty-two-year-long Ice-time. However, it is far from being simply a clichéd ice planet. The story is firmly set in one particular town – Shur – and, as in Holmes' *The Sun Makers*, there are references to other cities. Despite the superficial resemblance to a frost-bitten nineteenth century Russia where the characters dress in thick furs and soldiers embrace one another in manly camaraderie, Shur is in fact administered in the style of a Renaissance city-state like the one visited by the Doctor in *The Masque of Mandragora*. As in San Martino, there are curfews, beggars, catacombs and a palace guard of sorts in the form of the Shrieves. All these signs point to the supreme relevance of Binro in the story's world-picture, since he is a key Renaissance figure, a Riban Galileo persecuted and tortured as a heretic for advancing scientific theories which endanger the Ribans' unitary understanding of their universe. "As yet they haven't even discovered the telescope!" scoffs Garron at one point. "Many of the natives believe that the planet is flat, and that if you walk far enough you'd fall over the edge!" The citing of the telescope – Galileo's famous and world-shattering invention – is further indication of Robert Holmes' intentions. Set against the internal struggle of Ribos between superstition and science is the wider canvas of the Cyrrhenic Empire, the galactic campaigns of the Graff Vynda-K, and Garron's cynical interplanetary confidence trickery. There is talk of the Freitas Labyrinth, the Levithian throne and mercenaries from Shlangi. Amid all this tantalising detail, Holmes' master-stroke is that he never shows us more than we need to see to achieve the telling of a good story, and whole aspects of this alien world remain, realistically, a mystery to us. We are never told who rules Shur, although we see the crown jewels. We hear church bells and Gregorian plainsong, but the nature of Riban worship is never made clear beyond Garron's dismissive explanation of a Teutonic-style pantheon of Ice Gods and Fire Gods. Perhaps more importantly, despite the story's energetic discourse about science and superstition, the latter retains its grip: Binro dies and the Seeker's prophecies come true (her bones work every bit as well as the tracer, and to the same purpose). Overarching the entire story are *Doctor Who*'s newly-introduced superbeings the Guardians, seemingly giving the lie to an absolute dismissal of the Riban belief in warring gods, and reflected in the state-room lamp ceremony ("We give thanks for the retreat of night, and of the Powers of Darkness"). It is a challenging, complex setting which makes *The Ribos Operation* unique among the Key to Time sequence in being the only story whose setting is closely bound up with the wider significance of the Doctor's quest.

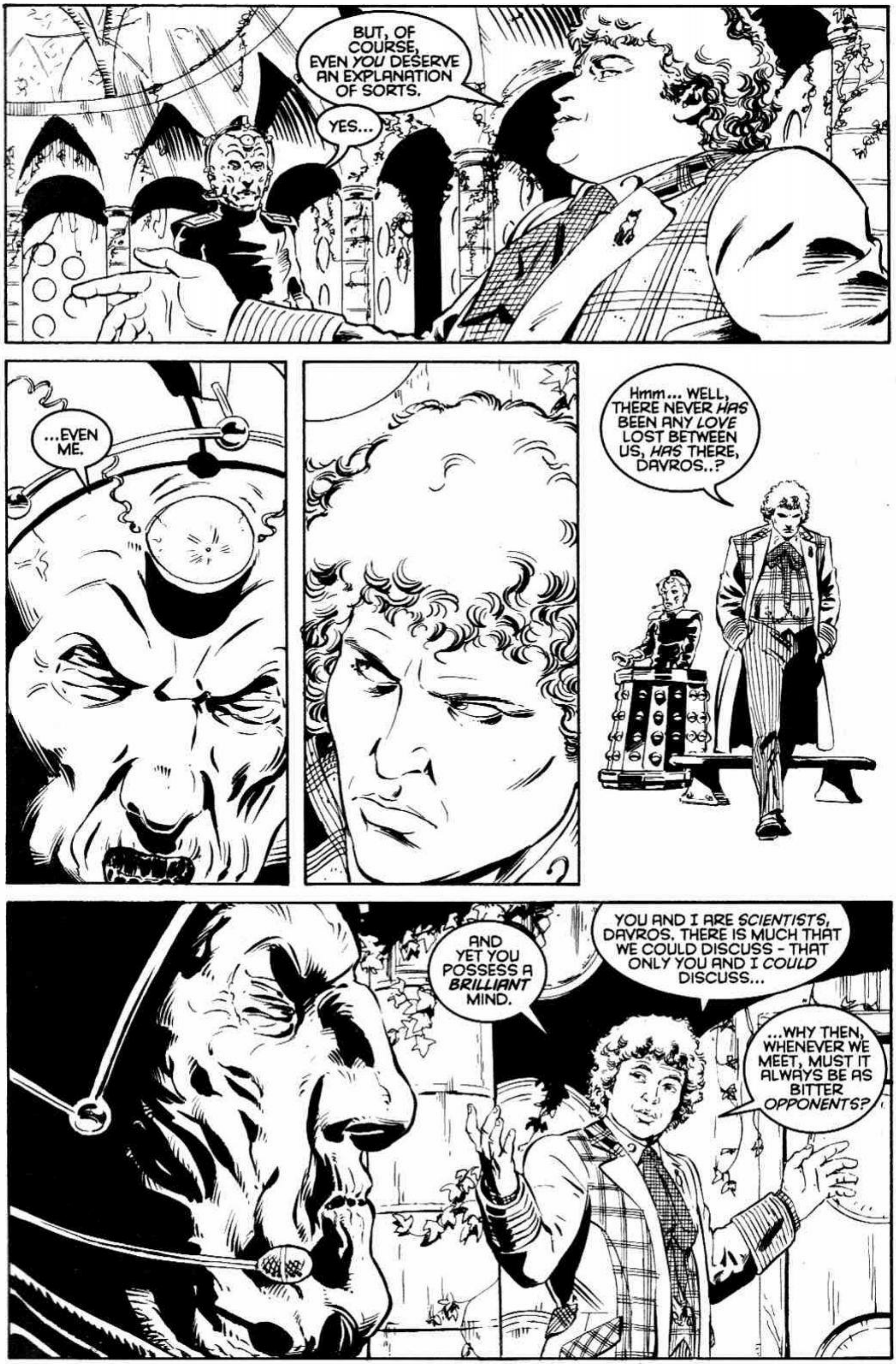
Painstakingly constructed from random ideas, paintings, scraps of literature and philosophical abstracts, *Doctor Who*'s planets have at once nothing and everything to do with our own. The points of reference which allow us to understand them are firmly rooted in reality, but the differing patterns in which they are arranged open up for us the possibilities of new and infinitely rewarding worlds. ◆

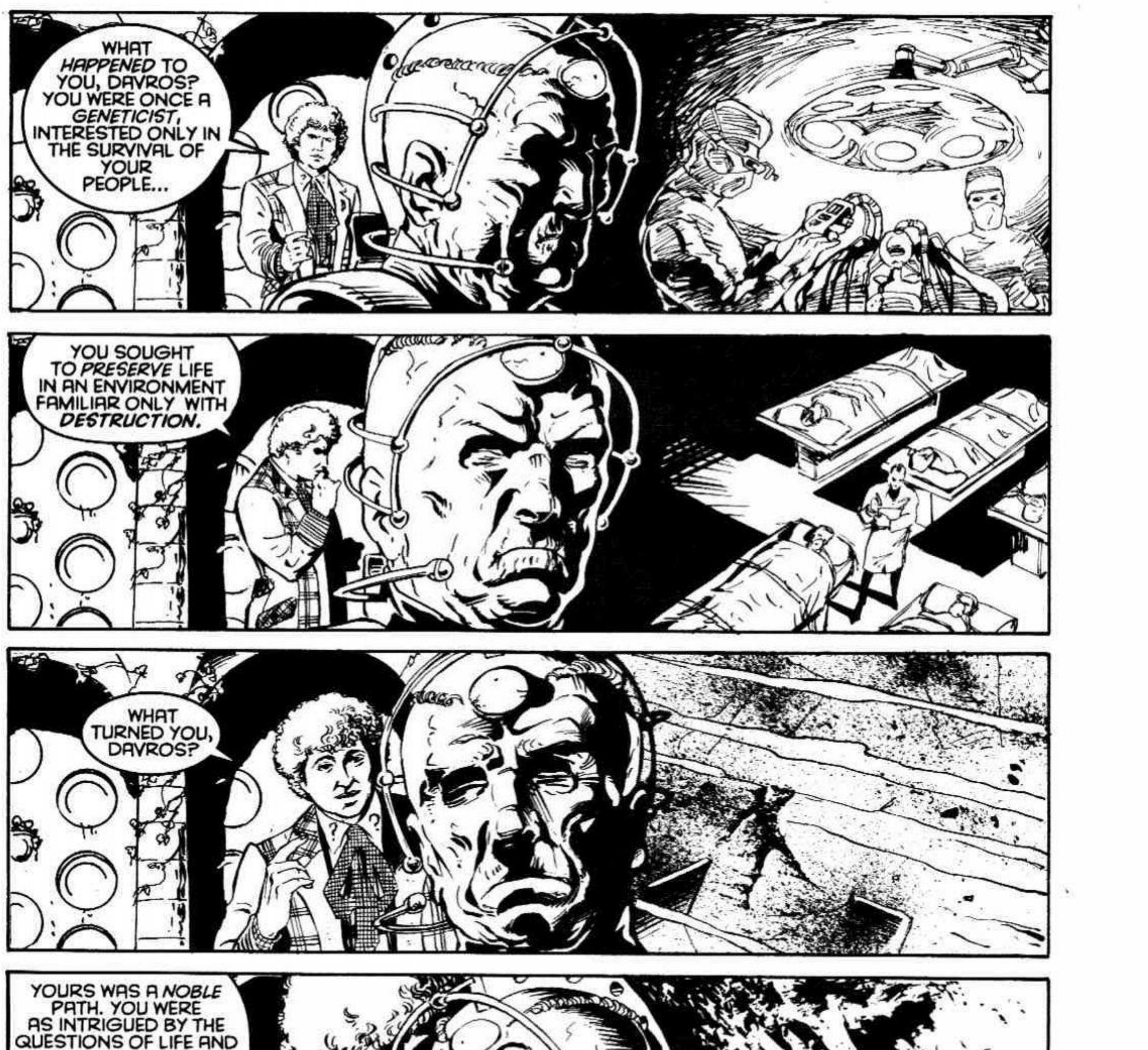


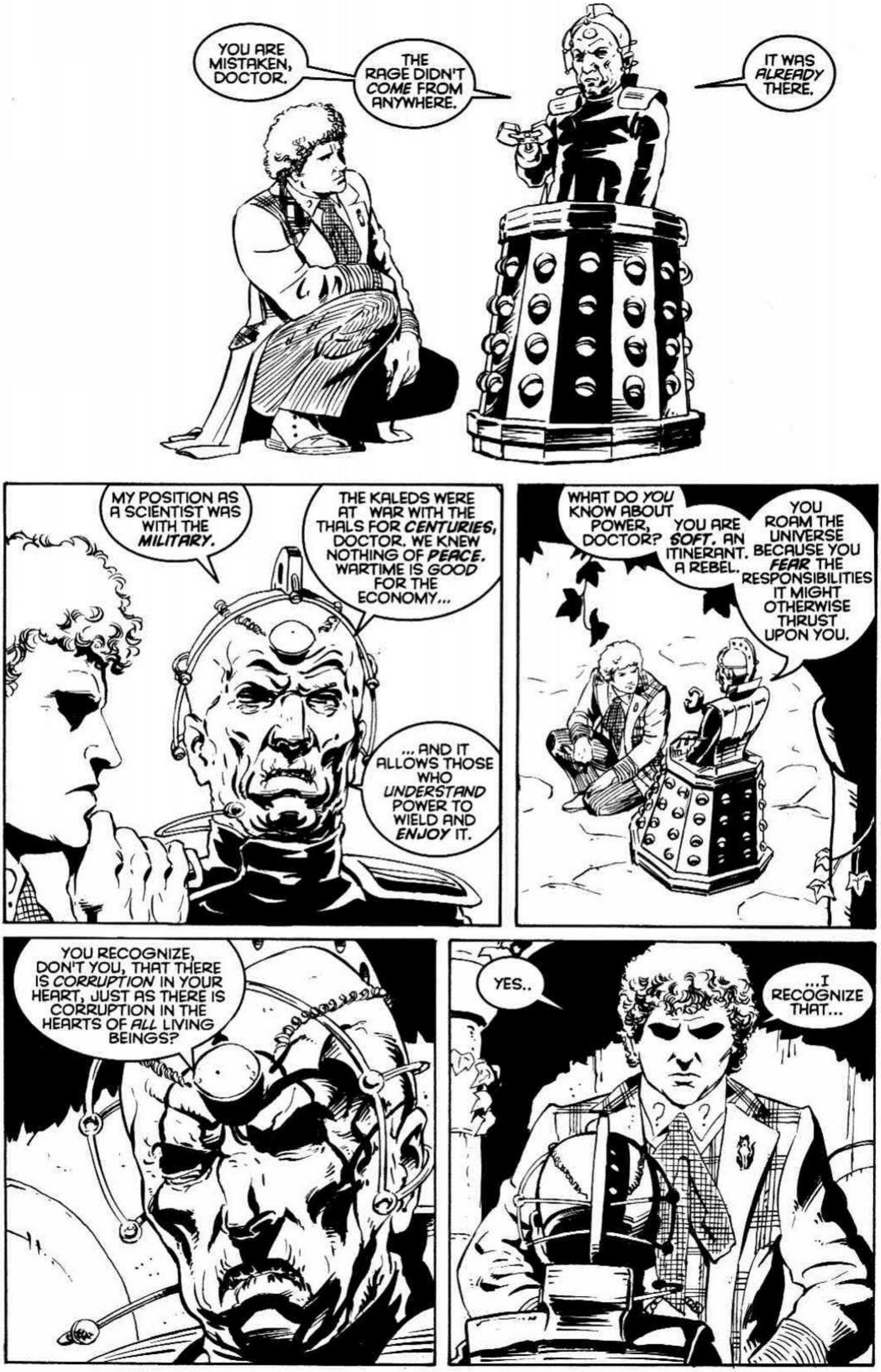
"...Up Above the GODS..."

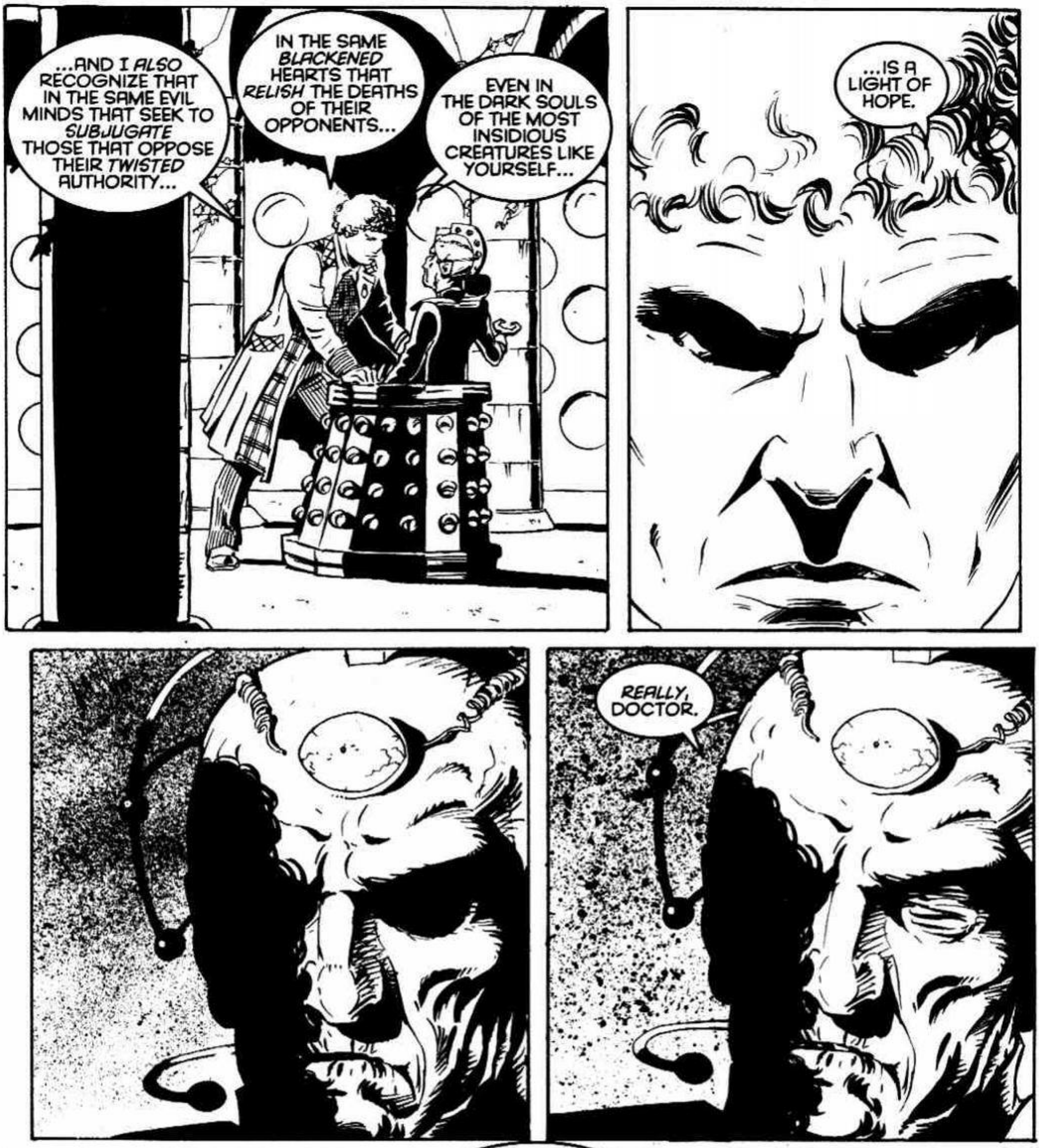
STORY: RICHARD ALAN.
ART: LEE SULLIVAN.
LETTERS: STARKINGS/ COMICRAFT.
EDITOR: GARY GILLATT.

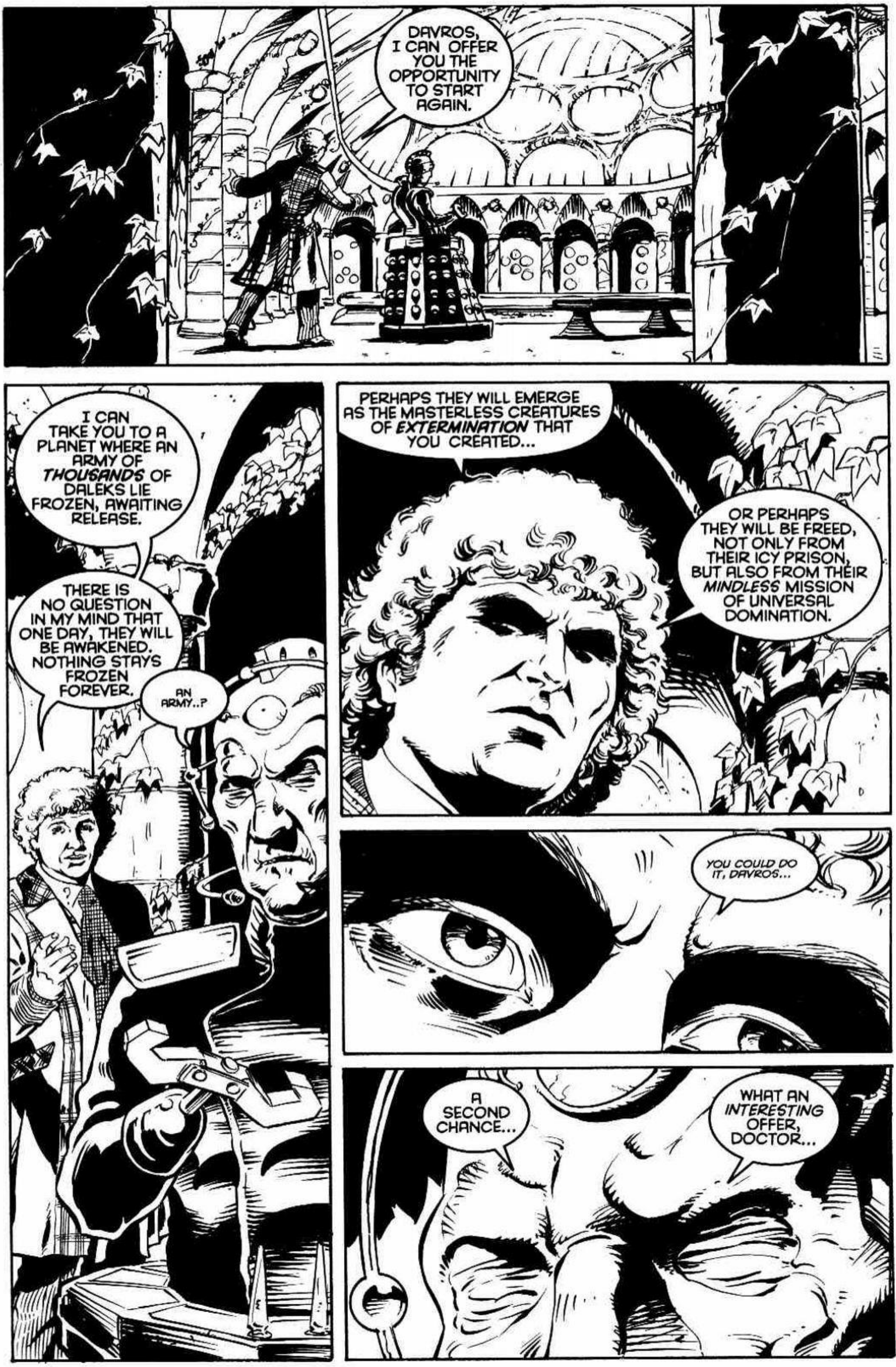
SO, DOCTOR... *ENLIGHTEN* ME.
EXPLAIN TO ME EXACTLY *WHY* YOU CHOSE TO SAVE ME FROM DEATH AT THE... *HANDS* OF MY OWN CREATIONS?
I CAN REMEMBER AT LEAST ONE OTHER OCCASION WHEN YOU WOULD HAVE *GLADLY* LET THE *DALEKS* DESTROY ME.
INDEED, DAVROS, INDEED... YOU KNOW, SOMETIMES I SURPRISE *MYSELF*!

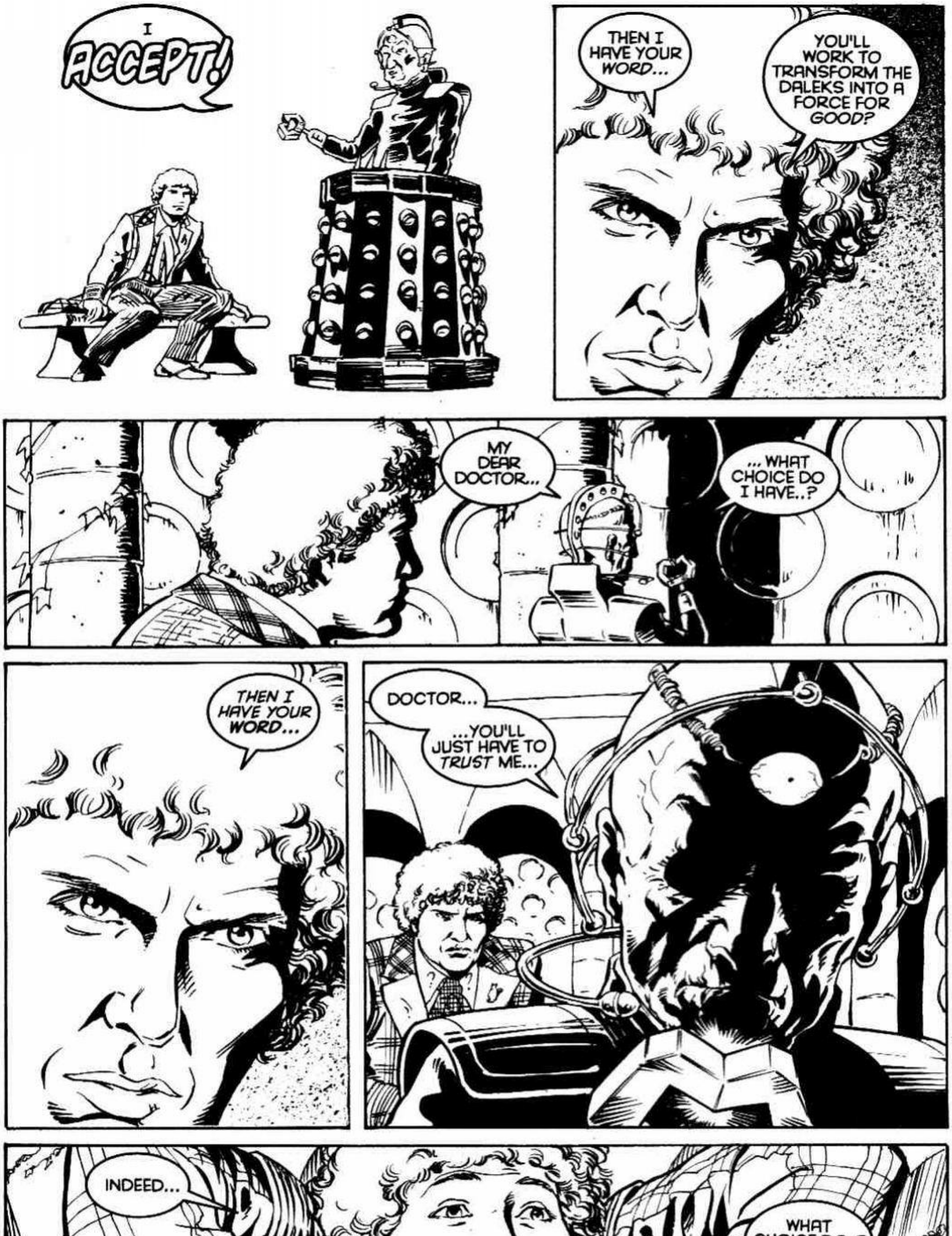

BUT, OF COURSE, EVEN *YOU* DESERVE AN EXPLANATION OF SORTS.
YES...
...EVEN ME.
Hmm... WELL, THERE NEVER *HAS* BEEN ANY *LOVE* LOST BETWEEN US, *HAS* THERE, DAVROS..?
AND YET YOU POSSESS A *BRILLIANT* MIND.
YOU AND I ARE *SCIENTISTS*, DAVROS. THERE IS MUCH THAT WE COULD DISCUSS - THAT ONLY YOU AND I *COULD* DISCUSS...
...WHY THEN, WHENEVER WE MEET, MUST IT ALWAYS BE AS BITTER *OPPONENTS*?

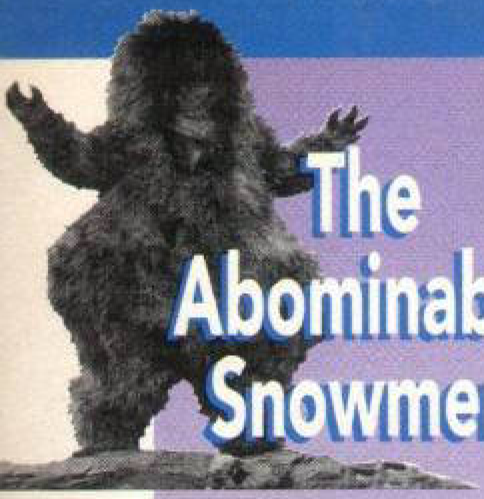

WHAT *HAPPENED* TO YOU, DAVROS? YOU WERE ONCE A *GENETICIST*, INTERESTED ONLY IN THE SURVIVAL OF YOUR PEOPLE...
YOU SOUGHT TO *PRESERVE* LIFE IN AN ENVIRONMENT FAMILIAR ONLY WITH ***DESTRUCTION.***
WHAT TURNED YOU, DAVROS?
YOURS WAS A *NOBLE* PATH. YOU WERE AS INTRIGUED BY THE QUESTIONS OF LIFE AND DEATH AS *ANY* SENTIENT CREATURE THAT GAZED INTO THE NIGHT SKY AND ASKED *"WHY?"*
WHAT *CORRUPTED* YOU?
WHERE DID THE RAGE THAT CREATED THE DALEKS COME FROM?


YOU ARE MISTAKEN, DOCTOR.
THE RAGE DIDN'T *COME* FROM ANYWHERE.
IT WAS *ALREADY* THERE.
MY POSITION AS A SCIENTIST WAS WITH THE *MILITARY.*
THE KALEDS WERE AT WAR WITH THE THALS FOR *CENTURIES,* DOCTOR. WE KNEW NOTHING OF *PEACE.* WARTIME IS *GOOD* FOR THE ECONOMY...
... AND IT ALLOWS THOSE WHO *UNDERSTAND* POWER TO WIELD AND *ENJOY* IT.
WHAT DO *YOU* KNOW ABOUT POWER, DOCTOR?
YOU ARE *SOFT.* AN ITINERANT. A REBEL.
YOU ROAM THE UNIVERSE BECAUSE YOU *FEAR* THE RESPONSIBILITIES IT MIGHT OTHERWISE THRUST UPON YOU.
YOU RECOGNIZE, DON'T YOU, THAT THERE IS *CORRUPTION* IN YOUR HEART, JUST AS THERE IS CORRUPTION IN THE HEARTS OF *ALL* LIVING BEINGS?
YES..
...I RECOGNIZE THAT...


...AND I *ALSO* RECOGNIZE THAT IN THE SAME EVIL MINDS THAT SEEK TO *SUBJUGATE* THOSE THAT OPPOSE THEIR *TWISTED* AUTHORITY...
IN THE SAME *BLACKENED* HEARTS THAT *RELISH* THE DEATHS OF THEIR OPPONENTS...
EVEN IN THE DARK SOULS OF THE MOST INSIDIOUS CREATURES LIKE YOURSELF...
...IS A LIGHT OF HOPE.
REALLY, DOCTOR.
DAVROS, I AM OFFERING YOU A ***SECOND CHANCE!*** I SAVED YOU THAT YOU MIGHT SAVE *YOURSELF*. WHAT HAS YOUR LUST FOR POWER BROUGHT YOU BUT *DEFEAT* AND *BETRAYAL*..?


DAVROS, I CAN OFFER YOU THE OPPORTUNITY TO START AGAIN.
I CAN TAKE YOU TO A PLANET WHERE AN ARMY OF *THOUSANDS* OF DALEKS LIE FROZEN, AWAITING RELEASE.
THERE IS NO QUESTION IN MY MIND THAT ONE DAY, THEY WILL BE AWAKENED. NOTHING STAYS FROZEN FOREVER.
AN ARMY..?
PERHAPS THEY WILL EMERGE AS THE MASTERLESS CREATURES OF *EXTERMINATION* THAT YOU CREATED...
OR PERHAPS THEY WILL BE FREED, NOT ONLY FROM THEIR ICY PRISON, BUT ALSO FROM THEIR *MINDLESS* MISSION OF UNIVERSAL DOMINATION.
YOU COULD DO IT, DAVROS...
A SECOND CHANCE...
WHAT AN *INTERESTING* OFFER, DOCTOR...


I ACCEPT!
THEN I HAVE YOUR WORD...
YOU'LL WORK TO TRANSFORM THE DALEKS INTO A FORCE FOR GOOD?
MY DEAR DOCTOR...
... WHAT CHOICE DO I HAVE..?
THEN I HAVE YOUR WORD...
DOCTOR...
...YOU'LL JUST HAVE TO TRUST ME...
INDEED...
WHAT CHOICE DO I HAVE..?
NOT NEARLY THE END...



The Abominable Snowmen

Episode Four

by
Mervyn Haisman
& Henry Lincoln

directed by
Gerald Blake

transmitted
21st October 1967

THE
ABOMINABLE SNOWMEN

EPISODE FOUR

The fur flap covering the chest cavity automatically lifts up, allowing the control unit to slide neatly into place. As the flap closes over the cavity, the Yeti begins to move. Victoria turns around and watches with horror as the Yeti rises.

"Help, Thonmi!" she screams, as the powerful robot snaps the chains. Victoria runs from the room.

Thomni tells her to go and warn Khrisong while he tries to stop the Yeti from escaping. Unable to restrain the robot by pushing the Buddha statue across the doorway, Thonmi heads for the courtyard.

"The Yeti," Thonmi cries out, "It is alive!"

The Yeti lumbers into the courtyard, heading for the gates. "Get back," Khrisong threatens.

The monks bravely tackle the Yeti, but the robot is far stronger and casts them aside with ease.

Seeing the hopelessness of the situation, Thonmi opens the gates.

The Yeti heads straight for the gates and out onto the mountains.

Stopping to catch his breath, the Doctor finds the lack of activity worrying. "There's something happening on this mountain," he tells Jamie, "I can feel it."
"Hey," replies a worried Jamie, "you're giving me the willies."

Elsewhere, Travers observes the three motionless Yeti and becomes intrigued when Songsten approaches the robots, holding the translucent pyramid.

The Yeti suddenly jerk into life and surround the Abbott. Together they move off up the mountain, closely followed by Travers. Approaching the cave, one Yeti removes the massive boulder that conceals the entrance.

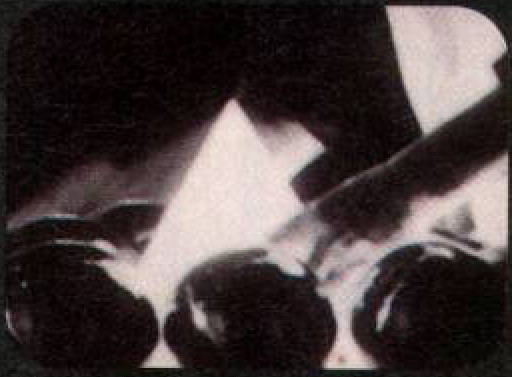
The Doctor and Jamie find their way back to the TARDIS, only to find a lone Yeti standing guard on the time machine.

Jamie wonders what the Yeti is waiting for – after all, it couldn't have known that they were coming. The Doctor points out that it's merely a robot, following instructions. "Aye," Jamie replies, "But who's giving them?" The Doctor says that he aims to find out.

Padmasambhava, communicating with the Great Intelligence, learns that the "great experiment" will begin very soon. The hateful tones of the master declare that Songsten is making the final preparations.

At the rear of the cave, the spheres have been arranged to form a triangle. Songsten places the pyramid into its centre and stands back.

The pyramid begins to pulsate with a brilliant light, emitting a harsh, droning noise.



With his task completed, the Abbott and his escort head back towards the monastery. Travers waits until they are out of sight before he emerges from the rocks and enters the cave.

Jamie asks if the Doctor has thought of a way to get past the Yeti and is alarmed by his reply. The Doctor's solution is to throw rocks at it: when the robot fails to react, he predicts, "It's either switched off or not receiving."

"Are you sure it's quite safe?" Jamie asks. "Quite frankly, no," the Doctor answers. "But there's only one way of finding out," he adds, moving gingerly towards the Yeti.

Taking out a screwdriver, the Doctor carefully starts to remove the Yeti's control unit. "You're taking an awful risk," warns Jamie.

"Catch," says the Doctor, throwing the sphere to his companion. Jamie wonders why the robots have no inbuilt protective device. The Doctor points out that the appearance of the Yeti would be enough to put anyone off approaching it.

Travers reaches the rear of the cave and watches as the throbbing pyramid cracks. An ectoplasmic goo begins to pour out of it. As the droning sound fills his head, Travers lets out a demented scream and runs from the cave.

As the Doctor emerges from the TARDIS, the control unit starts bleeping and tries to head for the dormant Yeti. The two friends struggle to restrain the sphere but its power is too great. "Jamie, get a rock," the Doctor cries, "Put it in the hole in its chest!

Jamie does so, and the sphere returns to a dormant state. "These things are programmed to return to their Yetis," says the Doctor, realising that the unit in the monastery moved by itself. Fearing that it could reach the captured Yeti, they race back down the mountain.

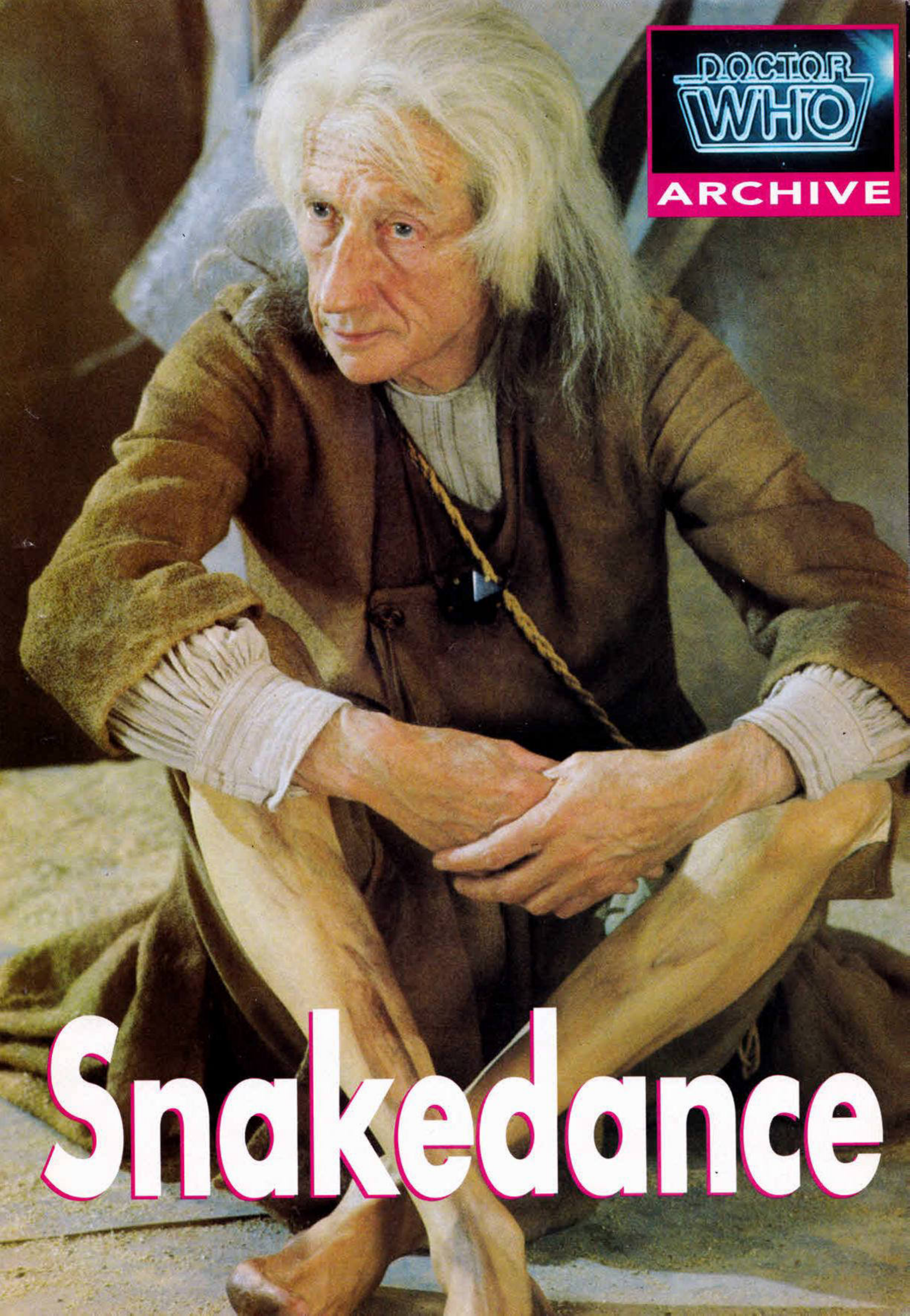
Khrisong berates Thonmi for opening the gates and letting the Yeti escape.

Victoria bravely steps forward and takes responsibility, claiming that it was her idea to open the gates.

"Was it also your idea to breathe life into the Yeti?" asks Rinchen, demanding to know why she was in the great hall. She replies that she was hiding, but falls silent when asked from what.

DOCTOR WHO ARCHIVE

Snakedance



SYNOPSIS

PART ONE (drn: 24'26")

On board the TARDIS, the Doctor alerts Nyssa to the fact that they are not where they should be. Their location is now Manussa, the third planet in the Federation system and former home to the Sumaran Empire. The co-ordinates were set by Tegan, who is having nightmares in which she enters a cave shaped like a huge snake's mouth. By use of hypnosis, the Doctor establishes that the Mara is still in Tegan's mind and has used her to take it home. In her dreams Tegan describes the cave to the Doctor, who deduces it must be nearby. Constructing a device for Tegan to wear that will inhibit her dreams, the Doctor leads his companions into a marketplace on Manussa.

Elsewhere, Lon, the son of the ruling Federator, sceptically agrees to attend a tour of some ancient caves with his mother, Lady Tanha. Ambril, the director of historical research into the Sumaran era, explains how the Mara's cruel domination was ended by the Federation 500 years ago, an event celebrated every ten years by the Ceremony despite legends of "The Return". Ambril scoffs at the legends, although his predecessor, Dojjen, had been a firm believer before he disappeared.

As Ambril shows Lon and Tanha around the Chamber of the Mara, the Doctor enters – Nyssa staying outside to look after the terrified Tegan. Ambril indicates a carving of a snake from whose mouth the Great Crystal was removed when the Mara was destroyed. The Doctor is discovered and held by Lon's bodyguard as he attempts to explain that the Mara is a latent mental force in his companion's mind.

Tegan is panicked by a man selling a toy snake and runs off, and her absence causes Lon to dismiss the Doctor's claims as the party leaves the cave. The Doctor and Nyssa return to the TARDIS. Tegan collapses in the marketplace and is tended to by a fortune-teller in her booth. The woman removes Tegan's dream-inhibiting device and, possessed by the spirit of the Mara, Tegan conjures up the image of a snake's skull in the woman's crystal ball, which then explodes . . .

PART TWO (drn: 24'35")

Nyssa finds Tegan in the marketplace. Tegan flees again, struggling to maintain control of her mind. She hides in a hall of distorting mirrors where the snake's skull replaces her head in her reflection.

The Doctor goes to warn Ambril, but is again treated as a crank. He learns from Ambril's assistant, Chela, that the legend of the Return says that the Mara will regain power "when minds meet in the Great Crystal" – the Ceremony is due tomorrow. Chela is more believing of the Doctor, and hands him a small

blue crystal pentagon. This is a "Little Mind's Eye", a smaller version of the "Great Mind's Eye" – the Great Crystal – kept by Ambril.

Finding Nyssa, the Doctor returns to the Cavern of the Mara to study the pictograms which depict mental energy focussed by the Great Crystal. Meanwhile, Tegan is discovered by the showman who owns the hall of mirrors – her arm now bears the snake-mark of the Mara. Sensing a lucrative new attraction for the crowd, the showman obeys her and fetches the important figure she needs: Lon. He enters the hall and falls under the Mara's power. Tegan and Lon go with the showman to the caves where Tegan uses the mark on her arm to open a hidden chamber in the Cavern of the Mara. The Mara now needs the Great Crystal.

Experiments in the TARDIS with the Little Mind's Eye reveal that the crystal converts thought into matter. The Doctor intrudes upon a dinner party given by Ambril to ask him to cancel the Ceremony, but is arrested by guards. In the hidden chamber, the showman cowers as Lon speaks with the possessed voice of Tegan. Her eyes glow red . . .

PART THREE (drn: 24'29")

The showman falls into a trance as Tegan and Lon plan to take the Great Crystal. The Doctor has been locked in a cell near Ambril's office, despite Chela's insistence that he is harmless. Nyssa enters the building and attempts to rescue him as Lon arrives. He has a Sumaran relic from the hidden cave which he uses as bait to lure Ambril to the cave system. Taken to the secret cavern blindfolded, he is confronted by Tegan and the hypnotised showman.

Chela hands the imprisoned Doctor the last journal kept by Dojjen before he left to "dance the dance of the snake". Mystics in the hills practice the Snakedance as an act of purification to protect them from the Return. Nyssa is caught by Tanha's bodyguards and locked up with the Doctor as the pair realise that the crystals are miracles of molecular engineering. The evil and greed taken from the minds of the ancient Manussans created the Mara centuries ago.

Rather than see the ancient relics destroyed, Ambril agrees to let Lon portray his ancestor in the Ceremony the next day, and to allow the Great Mind's Eye to be inserted into its place in the Cavern of the Mara. Tegan has stated that the Doctor must be destroyed, and Lon tells his mother that the Doctor and his friends are trying to kill him. Chela is aghast when Ambril announces he is breaking his oath and allowing the Great Crystal to be used in the Ceremony. He releases the Doctor and Nyssa from the cage, but a suspicious Lon has summoned his guards. The trio are surrounded, and Lon orders their execution . . .

PART FOUR (drn: 24'29")

Tanha's intervention saves the group, and the Doctor again attempts to warn Lon of the dangers of using the Great Crystal. The Doctor, Chela and Nyssa escape to the marketplace where the Procession of the Great Snake leading up to the Ceremony has already begun. Using the small crystal, the Doctor aims to find Dojjen – who went missing ten years ago.

As Lon prepares himself in costume for the Ceremony, the Doctor's party arrives at some hillside ruins to find the aged Dojjen. Using the venom of a snakebite, Dojjen communicates telepathically with the Doctor and tells him to find the "Still Point" within himself to defeat the Mara. The Doctor's group return to the caves where the Ceremony is underway.

Having performed most of the Ceremony, Lon reveals his true nature as the Mara's slave and has the Great Mind's Eye inserted into the snake carving on the wall. As the Return begins, Tegan emerges from the hidden cave with a small snake. The Doctor enters the Cavern of the Mara with his small crystal and attempts to find the Still Point that will halt the fear on which the Mara is feeding. Tegan is surrounded by the spirit of the Mara in the form of a snake, but the Doctor's thoughts – strengthened by those of Dojjen – overcome Tegan and allow him to remove the Great Mind's Eye. The snake collapses and dies. The crowd in the cave emerge from their trance, and up in the hills Dojjen walks off into the wilderness. Comforting a distraught Tegan, the Doctor tells her that "the Mara has been destroyed."

PRODUCTION

Shortly after recording for *Kinda* had been completed (barring a brief remount a few months later) in August 1981, writer Christopher Bailey and script editor Eric Saward discussed a possible sequel. Saward wished to investigate the Mara further and expand Tegan's character. A scene breakdown for the new serial, *Snakedance* (also referred to on some scripts as *Snake Dance*), was commissioned on Monday 28th September 1981 and was delivered by Bailey on Monday 19th October. The four-part story was formally commissioned on Monday 9th November.

Although it would be transmitted as the second story in Season Twenty, it was decided that *Snakedance* would be made first, principally because Bailey's script was studio-bound: with the weather still unpredictable in March and April it made more sense to produce the location-intensive first serial, *Arc of Infinity*, in May and June. As with the previous season, there would then be a production break of several weeks, allowing Peter Davison to record the third and final season of his BBC sitcom *Sink or Swim*.

Snakedance was planned as a low budget production to offset three expensive stories in the season: *Arc of Infinity* (with location filming in Amsterdam), *Mawdryn Undead* and a climactic Dalek storyline from Saward. Many of the costumes came from stock, although the specialist prop-making firm Unit 22 produced some of the Manussan helmets and armour.

The director on the serial was Fiona Cumming, who had directed *Castrovalva* in 1981. Joining Cumming's team were designer Jan Spoczynski, make-up artist Marion Richards, costume designer Ken Trew and visual effects designer Andy Lazell. This was to be Spoczynski's only *Doctor Who* serial, whereas Lazell had previously worked on *The Leisure Hive*, Trew's last story had been *Terror of the Autons* and Richards' last outing on the series had been *Castrovalva*.

Bailey delivered his scripts for Parts One and Two on Friday 29th January 1982. The TARDIS databank introduced in *Castrovalva* was mentioned in the scripts of both the first two episodes, and the opening TARDIS scene featured dialogue referring to *Arc of Infinity*, concerning Omega and anti-matter. Bailey also referred to his own scripts for *Kinda* with Tegan, under hypnosis, repeating some of the things she had said in the earlier serial during Part One. In the scripts, Bailey's description of the dream-suppressing sound generated by the Doctor's device was as a "bleep-silence-bleep", although a high-pitched whine was eventually dubbed on in post-production.

SNAKE EYES

As with *Kinda*, Bailey gave a detailed indication of how those possessed by the Mara behaved and looked: "A snake design is seen on the victim's arm, while the eyes and mouth become red and inflamed; the timbre of the voice also lowers. Because Tegan is still in a state of flux – her own personality is able to break through from time to time – she has yet to develop the above symptoms." As Tegan became fully possessed in Part Two, the script direction "Tegan (Mara Voice)" was used to indicate her lower-timbre dialogue in the scenes where she converses with herself in the Hall of Mirrors. Later in Part Two, Tegan was originally to reveal the hidden chamber in the caves by locating and pressing a concealed lever, but this was changed to her pressing her snake-marked arm against an area of the cave wall. The physical appearance of the Mara was kept to a minimum this time – the crew was aware that it had been a weak element in *Kinda*. There were few rewrites for Saward and Bailey to collaborate on.

The scripts for Parts Three and Four were delivered on Monday 8th February. The script for Part Three included a puppet show which Bailey described as a Manussan version of the traditional Punch and Judy performance. His intention was that the end of the puppet show, with Punch's head trapped in the snake's mouth, should mirror what happens to the possessed Tegan in Part Four. No dialogue or story directions were written for the puppet show – it was performed as a traditional English piece in studio by puppeteer Barry Smith.

The snake that led the procession through the market to the cave in Part Four was envisaged differently by Bailey. The script described how the costume of the ceremonial snake was unrolled early in the episode: "The Ceremonial Snake is a massive body-stocking worn by one person. The head is of papier-mache, with an elaborate, gaudy crystal in its mouth." The masks of the attendant demons (or "Black Demons" in the script) were described as being like something out of the nightmarish Renaissance paintings of Hieronymous Bosch.

Casting notes for the guest characters on the serial were issued by Cumming on Thursday 25th February. Playing the role of Dojjen, Preston Lockwood was an experienced actor who had starred in television plays such as *William and Dorothy* in Granada's *Clouds of Glory*. Colette O'Neill, who played Tanha, had a long career on stage and television, including the thriller series *Spindoe*. Playing Director Ambril (described in Bailey's script as "A Manussan Oxford Don") was John Carson, whose television career included regular stints in *It's Dark Outside*, *The Troubleshooters* and *Secret Army*. The cast also included two future comedy stars: Martin Clunes as Lon would appear in *No Place Like Home* and *Men Behaving Badly* and Jonathon Morris who had appeared in *That Beryl Marston...* would go on to star in *Bread*.

Of the rest of the cast, Brian Miller who played the showman (named Dugdale in the scripts and credits but not on screen) was in real life married to Elisabeth Sladen, who had starred in *Doctor Who* as Sarah Jane Smith from 1973 to 1976. George Ballantine, who played the small role of the Hawker in Part One, was an extra whose previous uncredited appearances on the series had included *Logopolis* and *Castrovalva*.

Tuesday 16th March saw Davison making an appearance on *Pebble Mill at 1* to promote both the current season of *Doctor Who* and a new paperback book, *Peter Davison's Book of Alien Monsters* – a collection of short science-fiction stories selected by Davison which was due for publication two days later. Clips from *The Web of Fear* Episode 1, *The Sea Devils* Episode Five and *The Sontaran Experiment* Part One were also shown as Davison discussed his developing role as the Fifth Doctor.

On Thursday 18th March producer John Nathan-Turner and Davison's agent John Mahoney lured the actor to Trafalgar Square, ostensibly to record a special promotional trailer for the Australian market with two Daleks, two Cybermen and the TARDIS. Davison was then amazed when Fielding, Sutton and Waterhouse (all in costume, with Sutton in her *The Keeper of Traken* outfit) trooped out of the TARDIS – particularly as Waterhouse had already left the series after recording a cameo in *Time-Flight* a few weeks earlier. The next figure to confront him was Eamonn Andrews who revealed that Davison was the subject of Thames Television's *This Is Your Life*. Later at the Teddington Studios, Davison was subjected to extracts from his television career including *The Tomorrow People* and *Top of the Pops*, as well as being reunited with the cast of *All Creatures Great and Small*, his music teacher and headmaster, his first leading lady, colleagues from drama school and his old tax office and co-stars from his sitcoms *Holding the Fort* and *Sink Or Swim*. The final guest was introduced with an extract from Part Two of *Earthshock*, after which Beryl Reid stepped from a smoke-shrouded TARDIS at the rear of the studio to talk about her fascination with Davison's celery in *Doctor Who*. The programme was transmitted on Thursday 25th March.

Rehearsals for *Snakedance* began on Tuesday 30th at Acton, concentrating initially on scenes for Part Four which would form the bulk of the one-day filming session the next day. Filming on Stage 2 of the BBC's Television Film Studios at Ealing took place on Wednesday 31st March. Sequences set in the ruins of the Manussan hills were shot on 16mm film for the entire serial, and required the use of two garter snakes and a tree snake. The three reptiles were non-poisonous and provided by Jan Gray of the animal actors firm Janimals. Visual effects also provided a replica of a garter snake for the shot in which the Doctor allows the animal to bite his wrist. All of Preston Lockwood's scenes were filmed this day.

The first scenes to be shot in the morning were those of the Doctor, Nyssa and Chela searching for Dojjen and then waiting for his arrival. The scenes with Dojjen and the snakes were then shot in the afternoon, beginning with the scenes for Part Four. This saw the use of the Little Mind's Eye prop, a small blue five-sided crystal with an interior bulb powered via a hidden wire, enabling it to glow on cue.

The day's work concluded with the shots of Dojjen meditating alone in Parts One, Three and Four. A matte shot was filmed to show the wider landscape of the Manussan wilderness for the opening shot of the serial, framing the ruin set and Dojjen. Filming was attended by a BBC photographer who took early publicity shots for the new season.

Janet Fielding and Sarah Sutton were given new costumes for the season. This came after complaints about the "uniform" look of the companions from the viewers, causing Nathan-Turner to ask Trew to come up with new designs. Fielding disliked her new outfit, an off-white broderie anglais corselette with matching shorts and jacket, as she found it very restricting. Sutton was given a white searsucker blouse with blue stripes and a multi-coloured striped dress which could be worn with or without a matching pair of needlecord shorts. Nyssa's new costume was actually written into the script for Part One, with her making a point of showing it off to the Doctor.

Both companions had also changed their hairstyles: Fielding had a very close crop for the new episodes, while Sutton's hair was less curly than before, allowing her to spend less time with the hairdresser before recording.

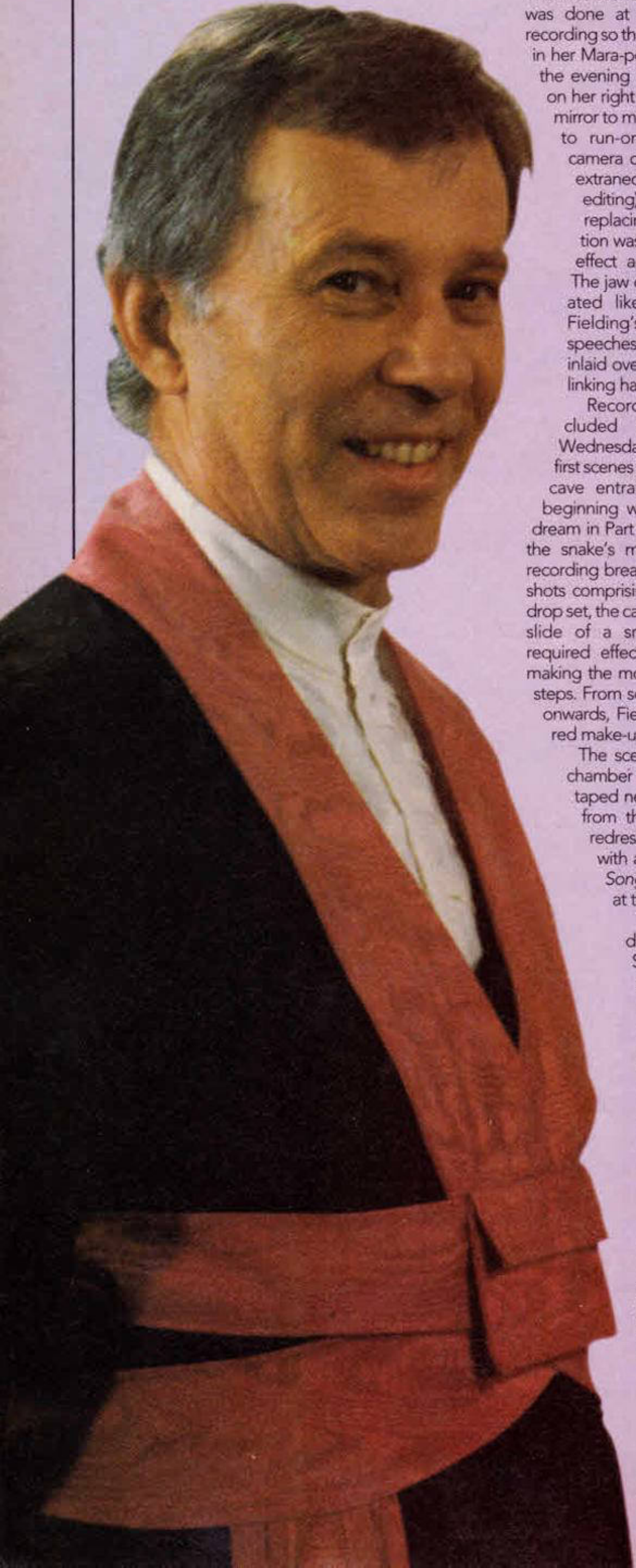
Spoczynski was keen to allow some of the set construction work to go to an outside contractor. The request was initially refused by the BBC design department, but at a late stage the decision was revoked. With little time left, many of the studio sets were cannibalised from other programmes or dressed to appear as more than one location.

Recording for the new season began on Monday 12th April as *Snakedance* entered Studio TC6 for its first three-day session. The first recording was for all the marketplace scenes in Part One and the early scenes for Part Two. This was described in Bailey's script as resembling an "Eastern Bazaar" and involved the use of many extras. The Doctor's party leaving the TARDIS in Part One was recorded first, followed by the other scenes in the market for Part One, culminating in those set outside the fortune-teller's booth. A lightweight hand-held camera was used for several scenes in the serial, particularly in the crowded marketplace. Tegan's point-of-view shots for the sequences when she wore the anti-dreaming device were post-recorded and later edited into the scenes after being treated in the gallery-only session. After the marketplace scenes in Part Two had been taped, the decorations for the Ceremony were erected and the final scene of Part Four was recorded.

The scenes in the fortune-teller's booth for Parts One and Two were recorded next, spanning the cliffhanger. The small set was distinctively lit with red and green lights on either side of the cameras. For the final camera shot, recording breaks were scheduled to line up the superimposing of the snake's skull against its black background along with the image generated in a smoke box, all inlayed into the special effects crystal which would shatter on cue from an electronic detonation (and later enhanced in the gallery-only session). After this, all the remaining market scenes for Parts Three and Four were taped.

Christopher Farries (who would

later play Sauvix in *Warriors of the Deep*) was originally to play the megaphone man, but was replaced by Brian Grellis shortly before recording. Grellis had previously appeared as Sheprah in *Revenge of the Cybermen* Parts Two to Four and as Safran in *The Invisible Enemy* Parts One, Two and Four. A group of child actors were hired for scenes in Part Three as the audience watched the puppet show.



The bulk of the second studio day was devoted to all the scenes in Ambril's office and its exterior corridor for Parts Two to Four. Left-over set elements from *A Song for Europe* were reused by Spoczynski for Ambril's office.

The third day concentrated first on the scenes set in the cell where the Doctor was imprisoned in Part Three and the corridors outside it for Parts Three and Four. The final recording on the first block was for all the scenes set in the Hall of Mirrors in Part Two. The first scene of Tegan entering the hall was done at the end of the afternoon recording so that Fielding could be made up in her Mara-possessed state for the rest of the evening (including the snake transfer on her right arm). As Tegan moved from mirror to mirror, the camera was allowed to run-on (a sequence where the camera continues recording, with the extraneous material later deleted in editing). The shot of the snake's skull replacing Tegan's face in the reflection was then lined up using an inlay effect against a black background. The jaw of the snake's skull was operated like a puppet in time with Fielding's pre-recorded Mara speeches, and the prop was similarly inlaid over the shot of Lon and Tegan linking hands.

Recording on *Snakedance* concluded from Monday 26th to Wednesday 28th April, also in TC6. The first scenes to be taped were those at the cave entrance for all four episodes, beginning with the scene from Tegan's dream in Part One where she glides up to the snake's mouth. This involved several recording breaks and run-ons. A mixture of shots comprising Fielding on a CSO backdrop set, the cave entrance set and a caption slide of a snake's head provided the required effect – the camera movement making the motionless Tegan glide up the steps. From scenes at the end of Part Two onwards, Fielding and Clunes wore their red make-up.

The scenes set in Lon and Tanha's chamber for Parts One to Three were taped next. For these, Ambril's office from the first recording block was redressed to create the new set, with a spiral staircase, also from *A Song for Europe*, being erected at the back of the set.

The next day was largely devoted to cave scenes. Sequences set at the cave pictograms were taped first, with the Part Two scenes recorded before those for Part One. Recording continued with all of the serial's scenes set in the main chamber, leading up to those in the hidden chamber for Parts Two, Three and Four. A recording of Ambril talking about the caves was made for Part One and later overlaid on scenes of the Doctor moving along the tunnels towards the Chamber of the Mara. The secret entrance to the hidden chamber was a sliding doorway positioned at the top of the steps leading up to the bas-relief of the Mara snake, and fluorescent lighting strips were hidden in the carvings to illuminate when the crystal was placed in its socket during Part Four. For Part Two's cliffhanger scene, Clunes mimed some of Fielding's pre-recorded dialogue to give the impression of the Mara speaking through Lon, and an inlay was used to make Tegan's eyes blaze red for the final shot of the episode.

The interior cave reused the cave entrance set, while the interior of the entrance was in turn redressed as the hidden chamber. Recording on the hidden chamber set involved the use of a realistic prop snake operated by hidden air supplies in Parts Three and Four.

The climax of the Ceremony was recorded on the final day in studio, with Fielding, Clunes and Miller in their full red-faced Mara make-up. The Mara created at the Ceremony was a mechanical prop operated by hydraulics and air pumps. This was moved against a blue CSO background and inserted into the action on the cavern set, with the camera zooming in to give the impression that it was growing from the smaller prop that Fielding had dropped on the floor. A combination of inlay and CSO was then used to place Tegan's face inside the open snake's mouth. When the Mara was defeated, the snake was shown lying inert with pink and green slime oozing from its mouth. A recording break was then scheduled for Fielding, Clunes and Miller to have their Mara make-up removed for scenes set after the defeat.

Recording ended with all the TARDIS scenes for Parts One and Two, beginning with the console room sequences and concluding with those in the companions' room for Part One. This set was as seen in *The Visitation* and included a large wicker chair. Tegan and Nyssa's fancy dress costumes from *Black Orchid* were displayed as another continuity point.

FISH EYES

The original dates for tape-to-tape transfer and gallery-only work in TC2 – Saturday 1st and Sunday 2nd May – were both cancelled. These production steps were rescheduled to Monday 3rd and Wednesday 5th May respectively, with the gallery-only work being done in TC6. In the gallery session, Tegan's point-of-view shots in Part One were distorted to form a fish-eye shot which was rippled slightly and tinted green. Video distortion was likewise used to make a close-up of Dojjen's eyes ripple during one of the film sequences in Part Four (over which the pre-recorded telepathic conversation between Dojjen and the Doctor was dubbed). Quantel was used to insert the face of Dojjen from the film sequence onto the Little Mind's Eye held by the Doctor in the climax of the Ceremony.

Peter Howell, the Radiophonic Workshop musician who had scored *Kinda*, composed the incidental music for *Snakedance* using many musical references from his earlier work (notably the bowed cymbal theme for the Mara). For the procession scenes at the end of the serial, Cumming suggested something akin to Indian wedding music being heard in the background, prompting Howell to develop the sound of a Turkish Janissary Band. Howell recorded almost twenty-seven minutes of general incidental music plus eight minutes of an imaginary band in the marketplace and cave-mouth for Parts One, Two and Four, forty-eight seconds of music for Ambril's Room in Part Two, and about three-and-a-half minutes of background music for scenes in Lon's suite, the marketplace and the cave entrance during Part Three. Howell and special sound engineer Dick Mills reused elements of the atmospherics around the windchimes on Deva Loka from *Kinda* as the background noise in Lon's chamber. Fielding's voice was modulated slightly by a vocoder to make it deeper during some of her possessed scenes. Howell used the vocoder extensively in his score, such as for the tiny wails of voices towards the end of Part One. Lon's echoing voice as he called out inside the caves in Part One was also produced in the sypher dub. The megaphone man's dialogue in Part Four was post-dubbed on Wednesday 29th September.

All the episodes over-ran to some degree, so various cuts were made. Part One lost a very brief scene of the Doctor and Nyssa hearing Tegan's cry in the console room and rushing to her side. Part Two lost two similarly brief scenes in its first few minutes. These showed a crowd gathered around the fortune-teller's tent in the marketplace, with Tegan picked out among the faces, and was followed by a short sequence of a confused Nyssa searching for her friend in another part of the market.

Part Three had three scenes totally removed. The first showed Lon leaving the cave to fetch Ambril, and the second featured the locals putting up bunting for the Ceremony at the cave-mouth. The third deleted sequence depicted Nyssa peering through the corridor window into Ambril's office and then ducking back, and a scene between Tanha and Chela in which Tanha expressed gratitude that at last her son had found an interest (supposedly in archaeology) was trimmed.

It was Part Four that over-ran the most and required restructuring. The end of the initial scene with Tegan and Dugdale was cut, in which Tegan growls, "Dream on, Showman! I shall soon be triumphant!" The scene after this had its ending removed, in which Tanha asks Lon for help after the Doctor's party escapes, with her son only concerned about the Great Crystal in his grasp. Two cutaway scenes of the snake bas-relief in the Chamber of the Mara showing the empty socket awaiting the crystal were dropped (these intended to go either side of the scene of the Doctor's party hiding in the market). They were to be followed by another scene of Tegan laughing at the mesmerised Dugdale in the hidden cave. As a result of these cuts, two scenes of the Doctor's party meeting an attendant "demon" were joined together as one longer scene.

A short film sequence of the Doctor's party waiting for Dojjen at the ruins was cut, and the start of the scene in which Lon enters in the Sky-Lord costume was also removed. Ambril comments to Tanha that he has never married, and Tanha remarks that his love for his ancient objects is more lasting than the love he could have for children – she knows how disappointing children can be.

The Ceremony was trimmed in various places. Among the deleted material was dialogue in which the megaphone man announces that the black thoughts of the Mara, the Father of Lies, filled his mind and he was too weak to resist – thus calling for a champion to face up to the evil. At the end of the first two of the three temptations, Lon also claims the right to his "strikes", symbolically hitting the head of the carnival snake.

The most notable deletion was the final scene of the townsfolk cheering the Doctor in the marketplace as he takes Nyssa and Tegan back to the TARDIS, assuring Tegan that she is free of the Mara forever. In this sequence, Ambril and Lon apologise for their actions and ask the Doctor if they should destroy the Great Crystal. The Doctor refuses to advise them, but in a manner that makes it clear that this is precisely what they should do. This was to have been preceded by the film insert of Dojjen walking away, which was instead used to split up the final scene of the Ceremony. Because the ending had over-run so badly, some of the material was reworked in the opening scenes of *Mawdryn Undead* as the Doctor assures Tegan that she is now free of the Mara. Second edits were generally shown of each episode, although a third edit of Part Four was transmitted.

Saward wanted Bailey to write a third *Doctor Who* serial. After being commissioned to submit a scene breakdown for a serial called *May Time* on Tuesday 24th August 1982, Bailey was asked to develop this new serial into scripts under the title *Manwatch* on Thursday 16th September. The storyline was apparently taken no further, and neither was a further Bailey submission, *Children's Seth*, commissioned on Monday 15th August 1983.

Snakedance was broadcast on BBC1 at 6.50pm on Tuesdays and 6.45pm on Wednesdays from 18th to 26th January 1983. ITV competition on Tuesdays generally came in the form of local news programmes and popular soaps such as *Crossroads* and *Emmerdale Farm*, while Wednesday nights saw *Doctor Who* pitted against more regional news and *This Is Your Life*.

A piece of Howell's background music heard in the market during Part Four, *Janissary Band*, was included on the LP and cassette *Doctor Who – The Music* released in February 1983. The track was also included on the Silva Screen CD release *Doctor Who – Earthshock* in late 1992.

Snakedance was selected as a prime example of the Davison era of *Doctor Who* and screened under the heading *The Image Builders* at the National Film Theatre in London on Sunday 30th October 1983 as part of a two-day celebration of the series. The serial was sold abroad to countries such as Australia, New Zealand, Canada, the USA and Holland (who screened it as *Slangendans* in May 1986). In North America, the serial is also syndicated as a TV movie of one-hour thirty-one minutes duration. UK Gold broadcast the serial in July 1994, followed by a compilation version some time later.

Terrance Dicks novelised Bailey's scripts as *Doctor Who – Snakedance*, published in hardback by WH Allen in January 1984. This included some of the material trimmed during editing of the television version, and also gave the fortune-teller the name Madame Zara. The artwork cover depicting the Mara painted by Andrew Skilleter also featured a photograph of Peter Davison's Doctor weaved into the series logo. The paperback, numbered Book No 83, was published by Target Books in May 1984, and also formed part of *The Fifth Doctor Who Gift Set* issued by Target later the same year.

Snakedance was released by BBC Video in December 1994 with an artwork cover by Colin Howard. All four episodes exist at the BBC Film and Videotape Library on their original two-inch videotape.

Andrew Pixley

Serial 6D Snakedance

CAST: Peter Davison (*The Doctor*) with Preston Lockwood (*Dojjen*) [1,3-4], Sarah Sutton (*Nyssa*), Janet Fielding (*Tegan*), Martin Clunes (*Lon*), Collete O'Neil (*Tanha*), John Carson (*Ambril*), Brian Miller (*Dugdale*), George Ballantine (*Hawker*) [1], Hilary Sesta (*Fortune Teller*) [1-2], Jonathon Morris (*Chela*) [2-4], Barry Smith (*Puppeteer*) [3], Brian Grellis (*Megaphone Man*) [4].

EXTRAS: Bob Mills (*Lon's Bodyguard*); Barney Lawrence (*Tanha's Bodyguard*); John Beardmore, Derek Suthern, Douglas Auchterlonie, Steve Whyment, Geoffrey Whitestone, April Love, Lionel Sansby, Peter Roy, Terry Sartain, Delphine, Victor Reynolds, Sally Gardener, Kenneth Goodfellow, Nancy Adams, Mary Rennie, Linda Carroll, Tina Winter, Karen Burch, Monique Briant, Pamela Dale, Mark Allington, Valerino Martinez, Gaenor Rees, Angela Delaney, Patricia Roy (*Market Traders and Customers*); Chris Holmes (*Ambril's Attendant*); Jean Channon, Sheila Vivian, Derek Hunt, Brian Moorhead (*Worthies*); Daniel Chamberlain, Taba Bura, Cassie Shilling, Nicola Appleby, Maxine Jeffrey, Jamie Farrar, Cye Humphries (*Children*); Ray Lavender (*Snakedancer*); Derek Holt, Fred Redford (*Demons*); Patrick Shepherd, Paul de Gallier, Alan Talbot, Dale Warren, Robert Smythe, Alison Neil, Lee Fyles, Hazel Cave, Elaine Hopkins, Rosemary Smith, Penny Lambrith (*People at Ceremony*).

CREDITS: Written by Christopher Bailey. Incidental Music: Peter Howell. Special Sound: Dick Mills. Production Manager: Margot Hayhoe. Production Associate: Angela Smith. Production Assistant: Rita Dunn. Assistant Floor Manager: Maggy Campbell. Film Cameraman: John Baker [4]. Film Sound: Ron Blight [4]. Film Editor: Alastair Mackay [4]. Visual Effects Designer: Andy Lazell. Video Effects: Dave Chapman. Technical Manager: Derek Thompson. Senior Cameramen: Alec Wheal [1,4], Geoff Clark [2-3]. Vision Mixer: Carol Johnson. Videotape Editor: Rod Waldron. Studio Lighting: Henry Barber. Studio Sound: Martin Ridout. Costume Designer: Ken Trew. Make-up Artist: Marion Richards. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Jan Spoczynski. Producer: John Nathan-Turner. Director: Fiona Cumming. BBC © 1982.

UK BROADCAST DETAILS

Part One	18th January, 1983	6.50pm - 7.15pm
Part Two	19th January, 1983	6.45pm - 7.10pm
Part Three	25th January, 1983	6.50pm - 7.15pm
Part Four	26th January, 1983	6.45pm - 7.10pm

Viewing Figures:
Part One: 6.7M (95th), Part Two: 7.7M (75th), Part Three: 6.6M (98th), Part Four: 7.4M (78th).

Audience Appreciation Figures:
Part One: 65%, Part Two: 66%, Part Three: 67%, Part Four: 67%.

Thonmi leaps to her defence but is told to keep silent. Rinchen accuses him of plotting with Victoria and commands Khrisong to have them imprisoned.

En route to the monastery, the sphere begins to bleep again. The Doctor notes that the signal is different.
Elsewhere, Songsten's escort stops and changes direction. Detecting a new signal, the Doctor states that this is a chance to find their source.

Thonmi asks Victoria how the Doctor came by the bell. He was told it was given to a stranger for safe-keeping and has been missing for 300 years.

Victoria informs him that the "stranger" is the Doctor. Thonmi asks her to account for the time difference. "Well, I know it sounds silly," she explains, "but the Doctor can travel through time and space."

She says that the Doctor has a machine but confesses that its workings are a mystery to her. To her surprise, Thonmi grasps the concept quite easily. "It is said that our master, Padmasambhava, can free himself from his earthly body and travel great distances," he says.

He tells her that this state of mind can only be achieved after many years of strict discipline and self training. Victoria asks if he will be able to reach this state. "Perhaps," Thonmi replies. "One day."

Khrisong's frustration grows when he cannot find Songsten. Rinchen states that the Abbott must be with Padmasambhava. Before leaving, Khrisong orders Ralpachan to inform him immediately when the Doctor returns.

After the monks have left the courtyard, someone knocks at the gates. Ralpachan opens them and Songsten enters. The Abbot again hypnotises the guard. "You have not seen me. You have not opened the gate. No-one has entered," he orders.

Padmasambhava tells Songsten that the Great Intelligence has started to take on a material form and is rapidly expanding. He orders the Abbot and all the monks to leave the monastery.

Following the signals, Jamie and Doctor come face-to-face with two Yeti. Jamie quickly turns around, only to be confronted by a third. "Trapped!" he exclaims.

"When I say run, run," the Doctor tells his companion. "Run!" he shouts, and tosses the sphere past the Yeti.

"It worked," the Doctor says with great relief as the Yeti ignore them and follow the control unit.

Victoria and Thonmi are grateful when Ralpachan enters with food and drink for them. "Ugh," says Victoria sampling the drink, "funny taste." She starts to ask Ralpachan about the Doctor but suddenly clutches her stomach.

She collapses, wailing in agony. Ralpachan hurries to fetch some water while Thonmi turns his back to fetch a blanket. When he looks back, Victoria is standing by the door. "I'm sorry," she says, and locks the young monk in the cell before escaping.

Songsten relates Padmasambhava's instructions to his brethren. Khrisong argues that they should stay and find a way to defeat the Yeti. "No, my son, they are invincible," the Abbot replies. "They will destroy us all."

Khrisong tells Songsten that the Doctor has returned with equipment to help combat the Yeti. "I will not meekly turn away," he states angrily, "I mean to fight!" He storms off. His outburst provokes unease amongst the monks.

Songsten calms the brothers, alleging that Khrisong has been led astray and forgotten his vow of obedience. Ralpachan enters to report that Victoria has escaped. The Abbott orders that she be found.

Khrisong tells the Doctor that they must act before the Abbot stops them. Jamie's concerns for Victoria are interrupted by a frantic pounding on the gates. The guard opens them and a distraught Travers staggers into the courtyard.

"Doctor, up there," he gasps. "A pyramid." The explorer is unable to speak coherently and collapses. Rinchen arrives and orders that the strangers be seized.

Khrisong maintains that the travellers can help, but the Abbot dismisses the warrior's words and they are led away.

"Do not defy me," Songsten says, and orders Khrisong to search for the girl.

Seeking further guidance, the Abbott calls to the master. "Advise me, Padmasambhava," he asks. "Khrisong turns his warriors away from the path of obedience."

"If they will not be led, then they must be driven from the monastery," the master replies calmly. But then his voice changes, becoming harsh and emotionless. "This is what you must do," he commands.

"I understand," Songsten replies. The Abbot orders Ralpachan to leave his post and assist in the search for Victoria. With the courtyard deserted, he opens the monastery gates.

The withered hand moves several Yeti models closer to the monastery. Victoria has found her way back to the inner sanctum as a disembodied voice calls to her.

"Come in, my child," the voice beckons. Victoria cautiously opens the door and enters the sanctum. At the rear of the room, a veiled curtain pulls away, revealing the aged features of the master, Padmasambhava.

"Come in," the voice echoes. "You have no alternative."

STORY EDITOR
PETER BRYANT

FILM EDITOR
PHILIP BARNIKEL

DESIGNER
MALCOLM MIDDLETON

PRODUCER
INNES LLOYD

DIRECTED BY
GERALD BLAKE
BBC tv

Compiled by
Matthew Pereira

DOCTOR WHO SUBSCRIPTIONS

THE DAWN OF DOCTOR WHO
THE GIANTS
FREE BBC Video Picture Cards
The creation of the Second Doctor
Looking back at The Abominable Snowmen
plus RICHARD FRANKLIN on life and love in UNIT
PETER DAVISON
Andrew Cartmel on Season Twenty-Five
Michael Craze

For over fifteen years Marvel Comics' Doctor Who Magazine has been the most comprehensive chronicle of the world's longest-running science-fiction programme – packed with news, interviews, features and all-new adventures.

Doctor Who Magazine is available on order from all good newsagents, comic shops and specialist book-stores, but you can subscribe to THIRTEEN issues of Doctor Who Magazine (a full year's subscription) for the price of just TWELVE!

GIANT DALEK POSTER INSIDE
GIANT SEA DEVIL POSTER INSIDE
THE SLEEPING MONSTERS FROM THE DAWN OF TIME

Doctor Who Appreciation Society members deduct £3.50 from UK subscription price, just by telling us your membership number.

Doctor Who Fan Club of Australia members will receive a £3.50 discount voucher for DWM subscriptions on joining. Contact DWFCA, PO Box 4, Epping NSW 2121 Australia for membership details.

Friends of Doctor Who members will receive a discount voucher for DWM subscriptions on joining. Write to FODW, PO Box 14111, Reading PA 19612-111 USA.

New Zealand Doctor Who Fan Club members will receive a £3.50 discount if you send your TSV address label. Write to NZDWFC, PO Box 26311, Epsom, Auckland, New Zealand.

DOCTOR WHO POSTER MAGAZINE

Facts and trivia about the Doctor's friends and foes, behind-the-scenes features, and massive posters, many featuring previously unseen photos of the Doctor's companions and monsters. Available every two months.

Cut out or photocopy this coupon and post it with your payment to:
Doctor Who Subscriptions, PO Box 503, Leicester, Great Britain LE94 OAD.
Telephone Hotline 01858 410510

SUBSCRIPTION APPLICATION

Name
Address

Post Code
Date of Birth

DOCTOR WHO MAGAZINE

Please supply me with thirteen issues of **Doctor Who Magazine** for the price of twelve, starting from the next available issue. I understand that the subscription offer does not include the Year Book, and only includes Specials if requested.

Doctor Who Magazine – *Regular issues only*
☐ UK £33.00 ☐ Europe £41.50 ☐ Other overseas £51.00
(SC 0050Q)

Doctor Who Magazine *with Summer and Winter Specials*
☐ UK £39.00 ☐ Europe £48.80 ☐ Other overseas £60.00
(SC 0051U)

DOCTOR WHO POSTER MAGAZINE

I wish to subscribe to the **Doctor Who Poster Magazine.** I understand that my payment will entitle me to twelve issues, two years of publication, starting from the next available issue.

Doctor Who Poster Magazine
☐ UK £21.00 ☐ Europe £28.00 ☐ Other overseas £34.60
(SC 0011G)

METHOD OF PAYMENT

The total value of my order is £ .

☐ I enclose a cheque for this amount, made payable to Marvel Comics Ltd

☐ Please charge my ☐ Visa ☐ Mastercard
My card number is (13 or 16 digits)

Expiry Date
Signature

DISCOUNT RATES

☐ I am a member of the ***Doctor Who* Appreciation Society** and my membership number is:

I am a member of the ☐ **Friends of *Doctor Who*** ☐ ***Doctor Who* Fan Club of Australia** ☐ **New Zealand Doctor Who Fan Club** and enclose my **DWM** subscription discount voucher/label with this application.

☐ *On occasion we may permit other reputable companies to make offers of products or services to our customers. Tick here if you would prefer not to receive details of any special offers or new products.*

MARVEL MAGAZINES

Shelf Life

Dave Owen takes up the *Shelf Life* reins to review the latest offerings in the world of *Doctor Who* merchandise

VIDEOS

BBC
THE POWER OF KROLL
DOCTOR WHO
PG
Starring
TOM BAKER

THE POWER OF KROLL

In search of the fifth segment of the Key to Time, the Doctor and Romana land on the third moon of Delta Magna. The satellite's swamp gas is turned into protein and blasted home by the crew of the refinery. They have little regard for the resident Swampies – a primitive tribe who worship Kroll, a dormant god in the form of a giant squid. Who has been running guns to the Swampies? Has Kroll awoken? And where is the fifth segment?

The Power of Kroll could confirm a *Doctor Who*-hater's worst prejudices. The story is an unsubtle metaphor for twentieth-century colonial and environmental abuse, featuring green men carrying spears, spacemen in a control room who shout a lot, a giant monster, an eccentric in a scarf who can fix anything, and a pretty girl who gets captured.

I can sympathise with the cynical viewer. There's a lot of standing around and talking but very little action in the first three episodes. As a result, the storyline fails to distract from the fact that this is a rather cheap, shoddy-looking production.

Norman Stewart's direction is hit-and-miss, but the resources at his disposal are often weak: John Leeson's performance as Dugeen is somewhat lacking, and in any case, the part calls for a much younger actor. Neil McCarthy as Thawn seems to be struggling to remember his lines. His refinery colleagues might have been more memorable if they'd been a mixture of different ages and sexes. And perhaps because this is Robert Holmes' least comic *Doctor Who* script ever, Tom Baker and Mary Tamm deliver oddly subdued versions of the Doctor and Romana. Given that Tamm's is a subtle performance at the best of times, this makes her rendition here as flat as the surrounding marshland.

Visually, the story is unlucky. Both the featureless marsh location and the overused refinery control room quickly become dull. Kroll's tentacles are completely out of scale with the refinery model. And who could believe that the Doctor, Romana, and Glyn Owen's slippery gun-runner Rohm-Dutt are being stretched on the Swampies' rack when their arms aren't even pulled straight?

But it's not all that bad. A Robert Holmes script devoid of his trademark warmth and humour actually makes quite a refreshing change. *Doctor Who* perennials John Abineri and Philip Madoc are believable as Swampie chief Ranquin and refinery man Fenner respectively. The model of Kroll itself, tentacles waving and glistening with slime, is truly impressive, and is photographed to give a real sense of its leviathan scale.

The final episode alone makes *The Power of Kroll* worth buying. And if you don't, then won't all the other Key to Time tapes with their interlocking spine design just look silly without it ?

BBC
THE ARMAGEDDON FACTOR
DOCTOR WHO
U
Starring
TOM BAKER

THE ARMAGEDDON FACTOR

The planet Atrios is nearing the end of a protracted nuclear war with its twin planet Zeos. The Doctor, Romana and K9 arrive in search of the sixth and most important segment of the Key to Time. The Marshal of Atrios is having his strings pulled, but by whom? Why is Princess Astra of Atrios sending secret messages to the Zeons? And why has there been no sign of the enemy since the war began ?

The Armageddon Factor is the six-part final story of the Key to Time sequence. And that's its downfall! If only it had been an episode or two shorter, and hadn't had the job of resolving the running theme, then Bob Baker and Dave Martin's final story together on *Doctor Who* would be a winner.

It starts wonderfully. The sets for the beseiged planet Atrios convey the doomed feel of a military power on its last legs. John Woodvine's Marshal is the very essence of an insane military dictator. Atrios is not just a bunker planet of irradiated no-go areas and casualty wards – there is also an Orwellian feel to the setting as the Marshal preaches propaganda from the ubiquitous telescreens and Princess Astra covertly meets with her lover and co-conspirator, Surgeon Merak.

Tom Baker and Mary Tamm are on superb form as the Doctor and Romana. Their tongue-in-cheek banter is a delight. I also love the interplay between the Doctor and the Marshal. When the Doctor cautiously reveals that he is "looking for a key", it is almost as though a masonic handshake has passed between them. Very sinister. By contrast, the comic timing of the Doctor's prompts for the Marshal's battle-rousing speech had me in stitches. It's a shame that the Marshal has to be stuck in a time loop for the last half of the story.

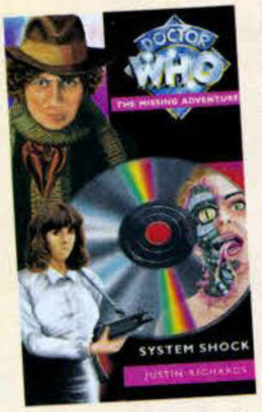
After the first two episodes, the story loses momentum. William Squire makes the Shadow a splendidly operatic agent of the Black Guardian, but the rest of the cast spend their time running up and down corridors – especially the wet Merak, whose only line seems to be "Astra!". The princess is meeker than Lalla Ward's subsequent interpretation of Romana, but just as noble.

And so to the climax. Or rather anti-climax. It's all over in the blink of an eye. And the quest for the Key just isn't resolved! What about the universal chaos that the White Guardian needed to avert? The Doctor scatters the segments throughout the cosmos once more and the universe is back exactly as it was at the start of *The Ribos Operation*.

It's a pity that this weak ending should undermine the whole season. But otherwise, in its own right, *The Armageddon Factor* is highly recommended.

BOOKS

SYSTEM SHOCK



Arriving in London in 1998, the Fourth Doctor and Sarah find that a new advance in the information revolution is about to take place, driven by a mysteriously powerful company called I^2. While investigating, they renew their friendship with Harry Sullivan, now twenty years older than when they last met. What is stored on a stolen CD-ROM that makes it worth killing to retrieve? What will happen when the world Superhighway goes on-line? Why do I^2 employees find eating and drinking so repulsive? And how will the Doctor defeat an enemy that can survive within any kind of digital technology?

The cover of Justin Richards second novel *System Shock* (ISBN 0 426 20445 X) depicts a short-skirted Sarah toting a sub-machine-gun. This accurately reflects the contents – lots of SAS sieges, surveillance devices and car bombs. But it's not just a pastiche of explosive spy series such as *The Professionals* or *The New Avengers*. The chief villain, a forty-three-year-old software tycoon, speaks with a buzzword-laden forked tongue suspiciously like Gus Hedges of Channel 4's *Drop The Dead Donkey*. The funniest moment in the book is when he announces to a hall full of delegates that they are all hostages by displaying an overhead projector slide containing this information as a sequence of key points.

By setting the book in 1998, about twenty years after Sarah's involvment with UNIT, Justin allows us to see today's gadgets through the eyes of someone who has never encountered a PC, fax machine or CD-ROM. Which is just as well, because otherwise it might alienate those readers lucky enough never to have worked in a modern office. It also shows us an older Harry Sullivan, now an MI5 Assistant Chief-of -Staff. His role in the story would have been taken twenty years earlier by the Brigadier.

Justin's description of what modern information technology can do is completely accurate, and his extrapolation of what might be just around the corner, with just a little help from an alien computer virus, seems quite reasonable. This makes *System Shock* just as unsettling in the Nineties as *Doomwatch* was in the Seventies . . .

What begins as a mystery soon acquires enough action and momentum to make it viable as a lively action movie. It doesn't particularly evoke the styles of *The Seeds of Doom* or *The Masque of Mandragora*, between which it's nominally set, but the characterisations of the regulars are fine. The Doctor whistles *Colonel Bogey*, Sarah infiltrates and investigates, and Harry still refers to her as an "old thing", despite the fact that he's now twenty years her senior.

Most readers with a nodding acquaintance with office technology will enjoy *System Shock*. Those who share my belief that the invention of the computer was both a blessing *and* a curse will love it!

ORIGINAL SIN

A thousand years into the future, Earth's cities float above the planet's surface, housing the aggressive, privileged humans, while the aliens they have overrun struggle to survive in the Undercities below. A series of brutal, motiveless murders is disrupting the Earth Empire. The Doctor and Benny arrive, only to be arrested by Adjudicators Roz Forrester and Chris Cwej for just such a crime. Who has taken away the TARDIS? What is causing the wave of anarchy that threatens to engulf humanity? And what is the identity of the mysterious manipulator who seems to know the Doctor from long ago?

Andy Lane's second solo *New Adventure*, *Original Sin* (ISBN 0 426 20441 1), manages to cram an awful lot into its 320 pages. It's a high-speed narrative that jumps from scene to scene with an almost audible *whoosh* every time a new revelation takes place. The space-opera style makes it unlike anything ever seen on screen in *Doctor Who*, but nevertheless sits firmly alongside the broadcast series by including what must be a record number of references to the televised adventures.

As the cover hints, *Original Sin* will probably be best remembered for introducing two new travelling companions to the TARDIS. Roz Forrester is a cynical veteran of the Order of Adjudicators, Earth's omnipotent police force. Her dead partner has just been replaced by the wide-eyed and inexperienced Chris Cwej. There's nothing drastically unfamiliar about Forrester and Cwej, which makes it easy to get to know them. Their partners-against-crime relationship is a refreshing change from the heavy atmosphere aboard the TARDIS when Ace was around. And unlike Ace, the Adjudicators' backgrounds and motives are clearly established from the beginning. I sincerely hope that future writers will resist the temptation to overburden the two Adjudicators with an excess of newly-revealed traumas . . .

The story is set against a colourful background. Humans use a genetic technique to personalise their appearances at whim, so when Cwej first appears, he looks like a giant teddy-bear. The head of the marine corps is a blue elephant, and the chief of police is the spitting image of Elvis Presley. Honestly.

Light-hearted diversions aside, the book has some harrowing moments. Racism is rife among the humans and few of them are truly sympathetic characters. Andy pulls no punches when showing the Doctor's disgust towards colonialism. Better yet, the Doctor is forced to justify by logic his belief that human life is sacrosanct. But can he?

THE NEW
Doctor WHO
ADVENTURES
ORIGINAL SIN

Andy succeeds in showing humanity through the eyes of others. Both the Hith, a well-portrayed race of intelligent gastropods whose culture has been pillaged by Earth's expansionism, and Zebulon Pryce, a psychotic criminal scientist, see mankind as having a very dubious moral agenda. It makes one hope that we will have cleaned up our act a bit in a thousand years' time.

Successfully incorporating such thought-provoking polemic into an up-tempo space adventure is no mean feat. And it's a truly auspicious debut for two new companions. Bon Voyage!

AUDIO

CYBERTECH – PHAROS

I must be honest here and admit that my only previous exposure to the work of Cybertech, alias Adrian Pack and Michael Fillis, was their arrangement of the *Doctor Who* theme for the 1993 *Children in Need* celebration *Dimensions in Time*. The thumping, high-speed rendition left me entirely cold. "Music for people who enjoy jumping around a field all night wearing back-to-front baseball caps", I thought, and decided to leave their self-titled debut CD well alone. How wrong I was.

The sixteen tracks that make up their second CD, *Pharos* (CUTUPCD 010 on Jump Cut records) are as moving and evocative as the *Dimensions in Time* theme is mindless. They form seventy-five minutes of gorgeous, moody soundscapes that take the listener on a sonic trip driven by the composers' imagination and obvious love for the *Doctor Who* adventures that inspired them.

At first listening, *Pharos* seems to be an ambient chordal wash, with plenty of atmosphere but few memorable melodies. With repeated listening, however, the tunes soon emerge. Adrian and Michael seem to have been influenced not only by the *Doctor Who* television stories and *New Adventures* they acknowledge in the sleeve notes, but also by the composers who scored *Doctor Who* on television in the Eighties. Lovers of Roger Limb's work, particularly in *The Caves of Androzani* and *Revelation of the Daleks*, will not be disappointed, and there are also nods toward *The Trial of a Time Lord* (Parts Five - Eight) maestro Richard Hartley.

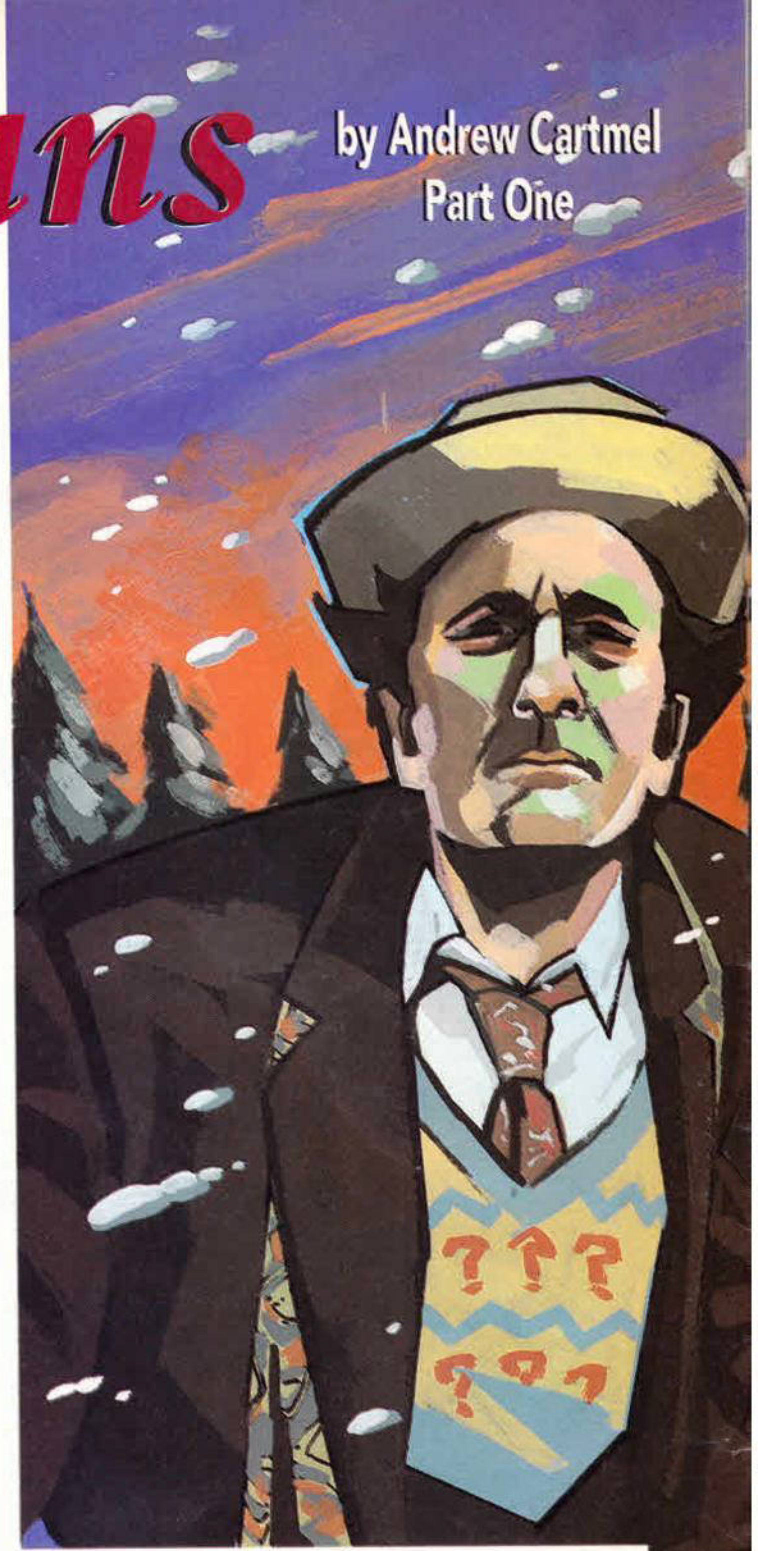
The opening track, *Precipice episode 2*, features Jon Pertwee lending his oratory talents. The finale, *Wavelength*, is voiced by the ubiquitous Caroline John, continuing her one-woman saturation of the *Doctor Who* market! In between, Sylvester McCoy and Sophie Aldred appear in character as the Doctor and Ace, reading short extracts from the *New Adventures Iceberg* and *First Frontier* respectively. *Nightshade* is represented by two pieces. The first, *Nightshade TV Theme*, is prefaced by its author, Mark Gatiss, in the guise of a BBC continuity announcer warning viewers that they may find the following programme disturbing.

The overall tone of the CD is best typified by the cold yet beautiful *Yeti*. Just by closing my eyes I was able to visualise the robots methodically spraying deserted London Underground tunnels with their web guns. In these days of regular *Doctor Who* videos it's a pleasant change to be able to let one's imagination do some of the work. Cybertech have proven themselves to be versatile and talented. If I were producing *Doctor Who*, I'd offer them the job of full-time incidental musicians right away. But I'm not, so I'll make do with this great CD. There's more to Cybertech than *Dimensions in Time*, and they're well worth a listen.

Meridians

by Andrew Cartmel

Part One



The girl paused and looked up at the building.

Traffic rumbled at her back as she studied it. The thin summer sunlight didn't penetrate the years of grime on its tall windows; its Edwardian facade was coated with decades of London dirt. Was this really the place? She fished out the address in her pocket. Her hands shook slightly and the scrap of paper fell from her fingers to the pavement. As she bent to retrieve it, her head swam and she had a moment of disorientation.

What was she doing here?

The old wooden staircase creaked as she made her way to the third floor. The man stood waiting for her in the small office. He put a clean sheet on the padded table, and she slipped off her shirt, unhooked her bra and lay face down on it. The traffic noise was reduced to a distant rumble in the room and she found herself talking to fill the silence.

"When I first heard people talking about this, I was a little girl," she said. "I thought they were saying 'egg puncher'. . ."

The man smiled as he opened a cabinet. "But in fact they were saying 'acupuncture'." He began to gently plant a series of long needles in her back.

The needles were silver and they gleamed against her smooth, tanned skin. He placed them with great precision, in the same pattern shown on the yellowing charts on the dusty walls, charts covered with strange calligraphy.

"You don't look Chinese," said the girl.

"I'm not. This art was old before China was born." The man lit a small cylinder filled with herbs. Smoke floated in the sunlight in the small, musty room.

"I must say I don't think much of your premises."

"I've only borrowed this place," said the man, "for this special occasion." He held the burning cylinder of herbs in his hand like a stubby cigar.

"I can't even remember why I've come here," said the girl. Lying on the table she felt dreamy and dislocated, floating away on a swell of relaxation. The needles didn't hurt at all.

"Perhaps *that* is why you've come here," said the man.

"Can you be a little more cryptic?" yawned the girl, grinning.

The man ignored her. "What do you feel when I do this?" he asked, applying the tip of the burning 'cigar' to one of the silver needles in her back.

"What are you doing?"

"Summoning power from your meridians."

The girl felt the warmth of the burning herbs flow into her back through the silver needle. With it came a strange, floating feeling in her head and a rush of memories.

Memories of snow and a lonely road.

Memories of a car broken down on an icy highway in the middle of the American prairies, and memories of a girl called Caroline Wade.

◆

Caroline's car had broken down. She had been forced out into the freezing night to hitch a ride. She was praying that someone would pick her up before the snowstorm locked down.

But the weather wasn't Caroline's only problem. Her hand was going numb holding onto the canvas bag she carried, but she wouldn't put it down. Her whole arm was starting to ache. The contents of the bag shouldn't have been as heavy as this.

She squinted into the freezing wind, looking back along the long, straight line of the highway. She could see for perhaps half a mile before the blacktop road became hazy and indistinct in the thickening snow. Caroline prayed for headlights. She could have gone back to her own car sitting at the roadside and tried to delay its slow burial in the snow. She could sit in it and run the engine and stay warm until she ran out of gas.

But Caroline refused to go back. She had to keep going, keep moving in this direction, away from her old life. She'd been driving at great speed, she'd been singing at the wheel and everything had been all right. Then there had been a strange thudding noise and the engine had died with shocking suddenness. She'd coasted to the side of the road and opened the hood to try and determine what the problem was. Snowflakes had melted on the hot engine as she probed its greasy mysteries.

Caroline was almost certain that she'd thrown the camshaft belt. But here on the highway, miles from the nearest gas station, the knowledge did her no good.

The wind was picking up and the snow was growing thicker. She switched the canvas bag from her right hand to her left as she strode along the deserted highway. It shouldn't be this heavy. Something was definitely wrong. Maybe, she thought, it was the weight of guilt.

Ever since she'd left town she'd been avoiding any thought of the museum and Mr Binghamton. She remembered that when he'd given her the job as assistant curator of Native American art, she had promised he'd never regret it.

Now Caroline Wade winced as she walked along. It was Sunday night. The museum was closed on Mondays so no one would know about the theft until Tuesday and she'd be long gone by then – providing she could hitch a ride.

The sound of an engine came suddenly from behind her. Caroline turned, squinted into the snow and stuck out her thumb.

◆

In the tiny office with the acupuncture charts, the man sat facing the girl. "Do you remember what happened to Caroline next?" he prompted.

"Yes," said the girl. She could feel the needles in her back now, but they weren't painful. Instead they gave her an odd, tingling feeling, as though they formed a complex electrical circuit on her skin. "She got in the car with a man and they drove for a few miles. He'd promised to take her to the next town but the snowstorm kept getting worse. Driving became impossible. Finally the man said they'd have to stop. She'd have to join him in the place where he was staying." The girl shivered. The silver needles in her back suddenly felt cold.

'Do you remember the man's name?'

'No.'

'No?'

'He just called himself the Doctor." The girl closed her eyes again, and in the darkness behind her eyelids she saw a snowstorm gathering, and a car drifting to a halt along a stretch of lonely road.

◆

The car was an old, battered station wagon, its big rear section filled with a large, shapeless bundle. They had stopped beside a snowy pasture overlooking a rocky cleft in some low hills. Caroline looked over at the driver of the car, the small man who called himself the Doctor.

He didn't look like the kind of psychopath who'd murder a lone hitch-hiker. But then she didn't look like the sort of girl who'd steal from her employers.

As the Doctor cracked the door open, a cold breeze sliced into the station wagon, snowflakes sailing in on it. He gestured for Caroline to follow and she reluctantly got out of the car, walking with him into the field. "We'll never make it along the highway in this blizzard," he said. "You'd better stay here with us."

"Us?"

A sudden movement caused Caroline to look down. There was a rippling in the snow at their feet.

"That's right – us," said a voice. A hand wiped snow away from an elfin, dark-eyed face that peered at them from a shallow pit in the ground.

"Our tent was blown away last night," explained the Doctor as the girl scrambled up out of the snow. "Ace here buried herself in an arctic survival sleeping bag to keep warm." He nodded at the heavily laden station wagon. "I've brought a new tent. And by the look of the storm I'm just in time.'

"Never mind that," said the girl called Ace as she dusted snow off the shoulders of her parka. "What about the organic peanut butter and dehydrated marshmallows?'

As the three assembled the tent, the Doctor and Ace explained that they were camped out to keep a watch on the rocky cleft below.

"What are you watching for?"

"Company."

"But there aren't any people out here," said Caroline.

The Doctor and Ace didn't reply. They finished assembling their tent as the freezing night drew in. The Doctor set up small devices in the windswept snow. "Motion detectors," he explained to Caroline as they zipped themselves inside the cosy shelter of the tent.

As the wind outside howled, the Doctor finally told Caroline why they were there.

"Do you know anything about the history of ancient American peoples?'

"A little." Caroline repressed the urge to tell him that until today she had worked in a museum devoted to exactly that subject.

"Well, the cleft in those rocks below has a name," said the Doctor. "In the oldest records of the native Americans it was known as the Cave of the Ancients. Even in the earliest histories it is referred to as an old dwelling place of an earlier race. It represents a place of power, far older than the Indians who once rode over these plains. And they respected it as holy."

"I've never heard of it," said Caroline. She was coming to the conclusion that the Doctor was crazy. Nice, but crazy.

"It lies along the songlines of the ancient Ur-continent that spanned half the planet before continental drift shattered it into Africa, America and Australia. A relic of a dreamtime more ancient than fire or language, it sits on meridians of deep power."

Now the Doctor frowned. "And something is going to happen here. Something dangerous."

"What, after all these millions of years?"

"There are legends that before man, the Old Ones walked the earth." The wind wailed outside the tent as Caroline listened with growing amusement.

"They looked like humans but they had six fingers," said the Doctor. "And they had power far beyond anything human. They only gradually ceded their dominance to mankind. Some say they are waiting even now for the opportunity to return."

Caroline couldn't control it any more. She was about to laugh in his face.

But that was when the motion detector alarms went off.

The Doctor and Ace were out of the tent in an instant. Caroline squinted out through the flap, half expecting to see some gaunt pre-human, risen from the funeral mound below.

But instead, the beam of Ace's torch picked out a very ordinary, very fat middle-aged man holding a shotgun and cursing as he tried to free himself from the barbed wire fence. He was red in the face but obviously unharmed.

Ace trudged back to the tent to tell Caroline to relax, then went to help the Doctor free the struggling, cursing man.

Caroline felt the fingers of sleep tugging at her mind. Lying in her sleeping bag, all she could hear was the wind speeding past the tent. It made a strange sound, like cloth ripping. She extinguished the light in the tent – it was hurting her eyes – hoping that this would help her drift off to sleep.

But something was wrong. It was like a dream fuelled by guilt. Caroline saw that there was still a faint, ghostly glow in the tent. It was coming from her bag, the bag containing the object she had stolen from the museum. She slipped out of her sleeping bag and unzipped it.

There it was, carefully packed among her clothes. Caroline still didn't know why she'd taken it. She just knew that from the first moment she'd seen it in its glass display case she'd had to have it.

It was a blunt, ugly weapon with turquoise stones set in its handle – the work of ancient hands, blurred and smoothed by the passage of untold centuries.

But now the dagger was shimmering with an eerie glow; a flickering blue light like a steady haze of static electricity. The turquoise stones had fallen from the handle. They look scorched and black.

Caroline remembered Mr Binghamton telling her that the dagger appeared to be a refashioning of a much earlier relic. Now, with the turquoise fallen away, the exposed handle drew her attention; for the first time she noticed that there was an odd look to it.

She wrapped her fingers around the bare silver and found that there was room to spare. As though it was designed for a hand with more than five fingers . . .

As she touched it, the silver dagger began to pulse with an intense, throbbing light. The wind outside grew unbearably loud, with its sound like fabric tearing.

Only it wasn't the wind. It really was fabric tearing.

Something was ripping its way into the tent . . .

Continued next issue.

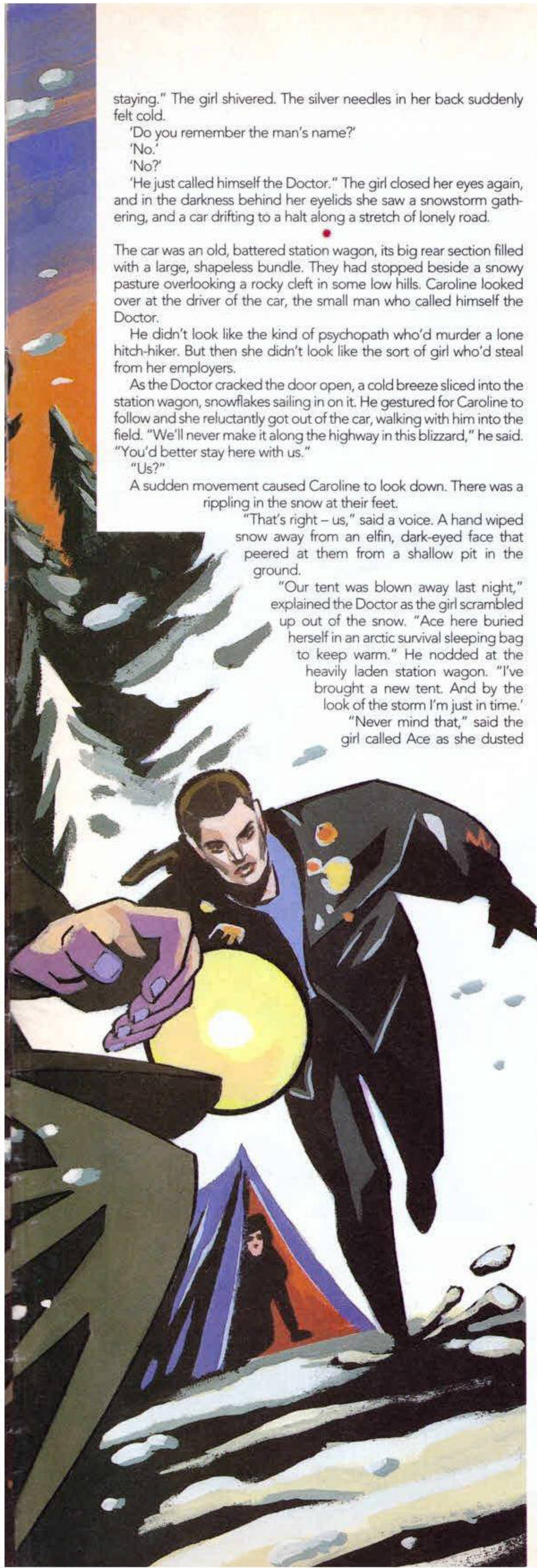


Illustration by Adrian Salmon

The Nick of Time

In the second part of this interview, Nick Courtney and Nick Briggs continue their relaxing afternoon or four. Strangely enough, the conversation turns to *Doctor Who*, the Brigadier, life, saving the universe . . . and not an eyepatch in sight!

"AAA, BBB, CCC, DDD!" exclaims Nick Courtney, evidently entertained by my bemused reaction. "Those were the serial numbers on the scripts for Jon Pertwee's stories. Pat Troughton's would have been AA, BB or whatever. I don't think I'm talking rubbish, but I might be."

Nick has offered this as a fascinating fact to amuse me while I attempt to insert the next *Doctor Who* tape into his VCR. He chuckles to himself, obviously rather proud that he has remembered something so trivial.

I confess that I haven't got *The Ambassadors of Death*.

"Right, well . . . I'll pretend I've seen a clip of it," Nick suggests. "That's the one where I went in shooting everyone as if I was in a wild west saloon. Michael Ferguson directed that one, and I was called 'Grim-nod'. I'll tell you why. At one point I said to Michael, 'I think the Brigadier should react to this piece of news with a grim nod.' And Michael Ferguson said, 'Right, Nick. Fine. I'll just write that into my camera script. Brigadier nods grimly.' So from that point on, throughout the whole story, I was always called 'Grim-nod'.

"Michael was a lovely director. Smashing. He was very relaxed and easy to work with. In fact, I'd say he was the most relaxed of the directors on that first year. He was great fun. We laughed and we worked hard.

"*Ambassadors* was a strange story. It wasn't one which 'pulled' me, shall we say. It was rather odd. It's not a story I remember that well."

Nick stops and searches for memories. "John Abineri was in it as a sort of bent general. Subsequently I worked with his son, Daniel, in *The Rocky Horror Show*, when I played the narrator. Actually, I went up for that chocolate advert John Abineri does. Didn't get it. I don't like those chocolates anyway!

"Ronnie Allen was in it too. He was lovely. I remember he asked myself and Caroline John round for lunch – it was a lunch-break during rehearsals for *Inferno*, the next story. So we went round, had lunch and a couple of drinks. When we got back to rehearsals, Jon Pertwee said, 'You're legless, both of you!' We weren't, actually.

"I remember Mike Ferguson saying something to me during *The Ambassadors of Death*. We sat down in the pub after rehearsing one day, and I was again feeling a bit insecure. It may have been to do with me and what was going on in my private life, I can't remember.

Right: The Brigadier (Nicholas Courtney), the Doctor (Jon Pertwee), the Master (Roger Delgado) and Jo Grant (Katy Manning) on location for *Terror of the Autons*. Photo © BBC Video

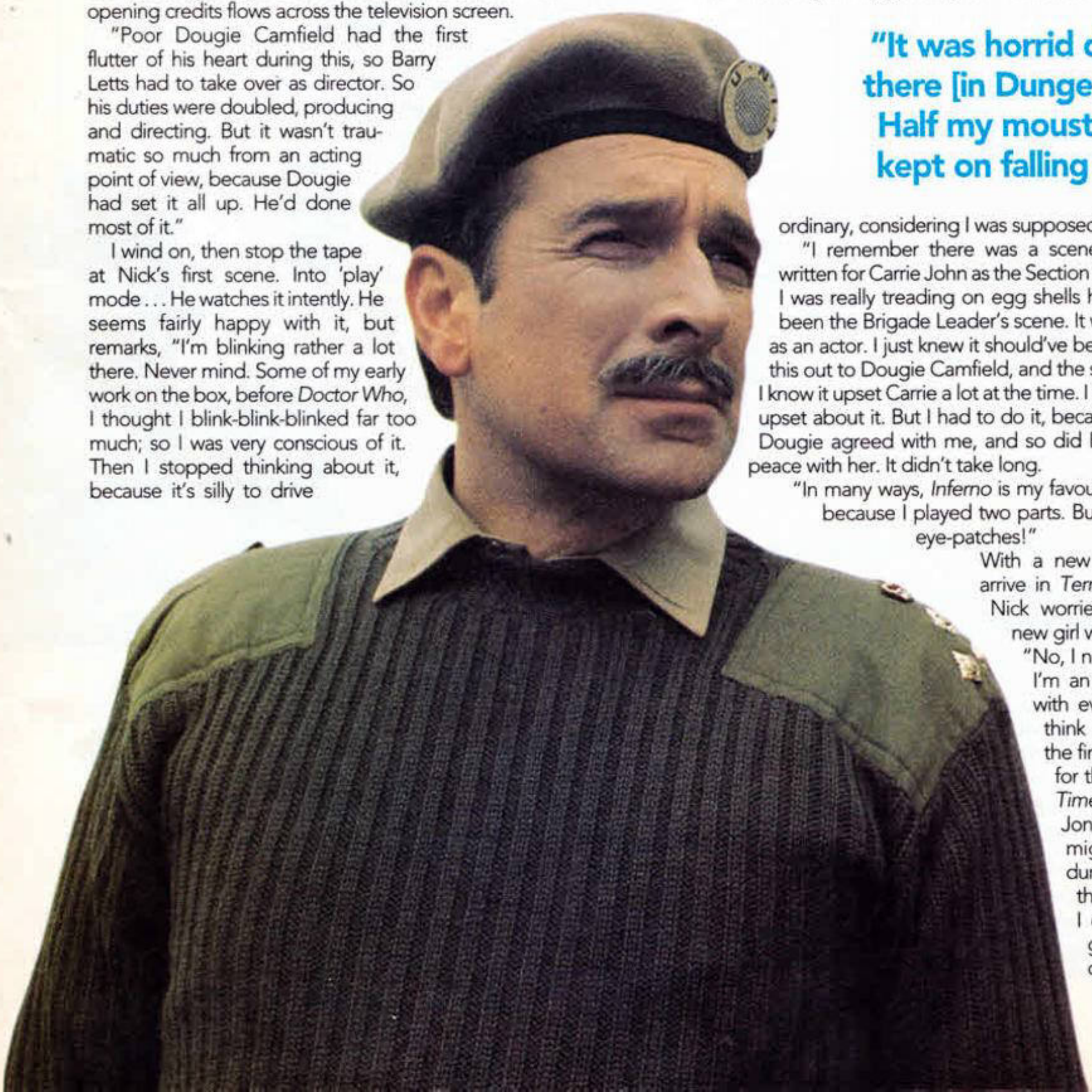
Left:
The Brigadier and the Doctor confer in *The Ambassadors of Death.*
Photo © BBC

But Mike said to me, quite rightly, 'What you've got to do is to learn not to care, although you do care. Now, Nick, I'm there in the director's box. Anything could happen in this episode of *Doctor Who*, something could go wrong, I could be spending too much of the BBC's money. Whatever, it's all my responsibility. You've got to learn to acknowledge that of course you care very much, but if it's happened, it's happened. And they're not going to take me out and shoot me for it – because they're not allowed to!' That's a philosophy which I've learned over the years. But because you're always, if you're any sort of actor, questioning what you do and you want to do your very best – if you let yourself down, that's . . . well, it's not a pleasant thing. But you have to learn to accept it. That's survival.

"Smashing!" says Nick as the lava from *Inferno*'s opening credits flows across the television screen.

"Poor Dougie Camfield had the first flutter of his heart during this, so Barry Letts had to take over as director. So his duties were doubled, producing and directing. But it wasn't traumatic so much from an acting point of view, because Dougie had set it all up. He'd done most of it."

I wind on, then stop the tape at Nick's first scene. Into 'play' mode . . . He watches it intently. He seems fairly happy with it, but remarks, "I'm blinking rather a lot there. Never mind. Some of my early work on the box, before *Doctor Who*, I thought I blink-blink-blinked far too much; so I was very conscious of it. Then I stopped thinking about it, because it's silly to drive yourself mad with these things. I think I blinked less later. That'll be on my gravestone: 'He blinked less as he got older.' It's just one of those natural things. Some people blink more than others. But there's no doubt about it, if, as an actor, you can keep your blinking down a bit, you get more in the eyes.



Below:
The Brigadier in *The Claws of Axos.*
Photo © BBC Video

"Ah, there's Derek Newark. I worked with him a couple of years ago on a tour with Eric Sykes. Derek was fine to work with. My least happy memory of *Inferno* – and on the whole I'm very happy about it – is the fight I had with Derek at the end. Maybe they should've got a stunt double in. Well, they couldn't really. I just don't think I did the fight very well. Having seen it again, it's not that bad, but it could have gone a lot better. It was perhaps due to being under-rehearsed and me not being a very good fighter – because I'm not, which is extraordinary, considering I was supposed to be a Brigadier.

"It was horrid down there [in Dungeness]. Half my moustache kept on falling off."

"I remember there was a scene which was originally written for Carrie John as the Section Leader. I thought – and I was really treading on egg shells here – that it should've been the Brigade Leader's scene. It wasn't me being selfish as an actor. I just knew it should've been his scene. I pointed this out to Dougie Camfield, and the scene was given to me. I know it upset Carrie a lot at the time. I know she got very, very upset about it. But I had to do it, because I knew it was right. Dougie agreed with me, and so did Barry Letts. I made my peace with her. It didn't take long.

"In many ways, *Inferno* is my favourite. It has to be really, because I played two parts. But I refuse to talk about eye-patches!"

With a new companion about to arrive in *Terror of the Autons*, had Nick worried about whether the new girl would be up to scratch?

"No, I never anticipate trouble. I'm an optimist. Katy got on with everyone immediately. I think we probably met for the first time at the photocall for the front cover of *Radio Times*. Roger Delgado and Jon were there. I think that might have happened during the pre-filming on this Auton story. Actually, I didn't know there was going to be a new companion until I met her. And of course, everyone immediately fell in love with Katy. Lovely Katy.

"She was so honest. I remember at one point in the bar after recording, she went up to Barry and said, 'I'm sorry, I goofed!'. Barry said, 'No, you didn't. When it's all cut together it'll be fine'. She might have goofed – we all did! But they know, up in the box there. But God, she was very much concerned about her work."

The Mind of Evil is next. "This, of course, was the story where the Brigadier tries to do this appalling 'delivery man' accent. Who was I trying to kid? Actually, I don't think it was too bad; but I'm better at *Coronation Street* accents. You know that's my favourite soap? It's gospel. I'm recording it tonight!

Right: Nick felt the humanoid Axons were more frightening...

Below: ...than their monstrous forms.

"Sorry . . . er, *The Mind of Evil* . . . Good story. Neil McCarthy was in it as the gentle giant character. He was playing a right old lag, a tearaway who had his brain neutralised. It was quite a horrid concept. The programme got a lot of criticism for that sort of thing, like the faceless policemen in *Terror of the Autons*. But I think it was done in a certain way. These days . . . well, you see so much blood and gore all over the place. How much further can you go with horrendous things? I think it was more subtly done in *Doctor Who*. I mean, the concept of using prisoners to try out this machine is very alarming indeed; but it wasn't so explicit, which makes it much more frightening than blood and gore and tearing people's whatnots – or whatever! It's like any horror movie . . . if the person watching it has any sort of sensitivity at all, threats unsaid or unshown can be much more frightening. It's much more subtle and therefore more effective."

The Mind of Evil also allows us to see some more of the spiky aspects of the Brigadier. This strikes a chord with Nick. "Oh, yes. You know, one of the nicest things said to me about the Brigadier was said to me by Michael Bryant – a very fine actor who I was at drama school with. It was back in those *Doctor Who* days. He'd seen some of the episodes and he said that he thought there was always a threat in the Brigadier's eyes. Michael said, 'I see danger in your eyes.' I took that as an enormous compliment. Hence what you call the spikiness; that aspect of 'Don't mess me about! I have a breaking point!' That's why it always worked so well with Jon as the Doctor. There was a sort of 'foil and conflict' thing between the Doctor and the Brigadier. Although the Brigadier was on the side of the angels, I was always conscious of the strong position he had. He could argue with generals and wasn't going to be messed around. I was the guv'nor!"

"I thought I ought to salute the Doctors because they were going to blow themselves up."

One aspect of *The Mind of Evil*'s backdrop is the looming international crisis. "Yes! That feeling of the possibility of World War III. It was always there, as in *Day of the Daleks* which had that conference going on. That's why I liked those stories, because they were relevant. As you know, I've always been interested in current affairs and history. It was so interesting to be involved in those sort of stories.

"I knew when Roger came into the series that he was going to be a regular because Jon had told me during *Inferno*. He said, 'Hey, Brig. We've got a new format next year. We've got a new, resident villain coming in'. Jon was the Doctor. He was told these things, you see. And quite right too. Of course, he'd known Roger for ages, they were great mates. I'd first met Roger in *The Ghost that Saved the Bank at Monte Carlo* – that was an episode of *Randall and Hopkirk (Deceased)*."

As we continue to watch, we notice that the Brigadier seems to be on the phone rather a lot. "Ah, that happened throughout all those years. Most of the time I was doing a lot of telephone acting. I learned something about that, because I was on the phone so much. Often you see in films and television – and I think I'm entitled to criticise – people who aren't listening when they're supposed to be on the phone. They're answering too quickly. You've got to listen to what the other person is saying. Yes, Brig was always on the phone. He was always phoning Geneva, phoning this and that. Good training for telephone acting!

"In *Terror of the Zygons*, I was on the phone to a lady Prime Minister. At that time, of course, we hadn't had a lady PM – Dougie Camfield was thinking of Shirley Williams [the Labour government's Home Secretary of the time]."

I ask if Nick can remember anything else about *The Mind of Evil*, preparing for five rounds rapid of quick memory snippets.

"Er . . . We stormed Dover Castle. Lot of shooting. Roger Delgado was splendid. Once again, a smashing script from Don Houghton – a smashing writer. Most enjoyable. I was interested in the implications of the Keller machine. A cracking good story."

Reload!

Onto *The Claws of Axos*: "Oh, summing up this one is easy. The weather! That was the famous one, you know, where we had five days' shooting. First day was frost and snow, second day was fog, third day was rain, fourth day was blue sky – I can't remember about the fifth day. So we had to put that immortal line in: 'What's going on down there?' I ask. 'Freak weather conditions,' says Fernanda Marlowe, playing one of my corporals. That's how we had to account for the different quality of filming. That was down at Dungeness power station.

"It was horrid down there. Very nasty. Half my moustache kept on falling off while we were filming."

Which half?

"It was always the right half. There's no deep psychological reason for that. Maybe I was talking more with the right upper lip, with a stiffer upper left lip.

"Ah, yes. There's Mr Chinn. A tiresome diplomat – I put him in his place. The Brig was annoyed with Mr Chinn, but he also had to keep the Doctor under control. The Doctor came out with the truth about Chinn, but the Brigadier's role was to be rather diplomatic as well as military. The Brigadier couldn't tolerate these people from the government. As you know, he was always very suspicious of politicians, because they are self-seeking people. When he found out that there was a woman PM, that must have driven him mad, because the Brig was very nervous of women, I think.

"That said, I never felt that the Brig was a narrow-minded man. He may have had the sort of army training – Sandhurst and all that – which made him what he is and affected how he behaved towards people; but I think he had an 'openish' mind, although he did play things by the book. He certainly would have found the whole idea of commanding UNIT, being involved with Geneva and the United Nations to be an interesting challenge – to be a brigadier and yet be able to argue with generals in the British Army. I wouldn't have thought that he was in any way insular. I don't think that came out in any of the stories. Indeed, in Barry Letts' radio story, *The Ghosts of N-Space*, the Brigadier is revealed to have Italian blood.

"As for facing up to alien threats . . . He couldn't be sceptical, because they were there before his eyes. He might have doubted very much what the Doctor was saying to him about various alien creatures, but if he can see them, then he has to believe it – and act accordingly."

Above: A rehearsal shot from *The Three Doctors*, with Nick minus his moustache. Photo © BBC Video

He pauses for a moment. "You know," he says. "I've never had a note like that from a director. I'd like a director to say to me, 'Now, Nick. Act accordingly!' I wonder what I'd do in that instance . . ."

Back to *The Claws of Axos* . . . "I gave the Axons a wide berth. The Bernard Holley character and the others when they were in the body stockings and gold paint were slightly more frightening than the things with all the strings. The stringy things were rather too much."

Next on the screen is *Colony in Space*. "I always remember this one, because I was hardly in it at all. So I can't tell you much about that one, can I?"

Had Nick worried that this story was the thin edge of the wedge: the Doctor going back into space, leaving his UNIT friends behind? "Barry Letts had warned me when *Colony in Space* was coming up that I was only going to be in one episode of the six. No, it didn't worry me. I mean, I would have liked to have been in all six. It would have been more money for a start. But Barry had given me an intimation that I wouldn't always be a regular because the Doctor was going back into space. I said, 'Yeah, sure.' I understood. Looking back, it might have been nice if the Brigadier had gone off in the TARDIS with the Doctor – as he did in *The Three Doctors* and much later in the radio play *The Paradise of Death*. But after all, the producer and the writers are in charge and they make the decisions. But it might have been a lot of fun. 'No, no, I'm sure that's Cromer!'

Right: *Colony in Space* began the lessening of UNIT's role in *Doctor Who*. Photo © BBC

"I think the Brigadier was very suspicious of the TARDIS. I think he accepted it but was sceptical. Perhaps it's because at that time the Brigadier was younger and couldn't face the prospect of going into space – but now he's a more developed, mature person, his mind has expanded and can possibly take the whole thing in. This is a plug! Anyone reading this, if there are any more stories, I'm on! I'm in space with you, Doc!"

Fast-forwarding through *The Dæmons*: "Well, everyone knows about *The Dæmons* . . . 'Chap with wings' and all that. One of my two favourite stories . . . I've said it all before. My favourite bit was when the Brig goes off to the pub at the end."

Moving swiftly on . . .

"I love *Day of the Daleks*, because it's a best-seller on video. That's the summing up. It came out very early but it keeps selling.

"I know Jon Pertwee didn't think much of the Daleks. Put it this way; to me, they weren't the most alarming monsters. I'd met them before as Bret Vyon in *The Daleks' Master Plan* and was acting much more frightened – but that was a different character. But they didn't frighten me as much as other aliens did. I don't know why they were so popular. They were the original monsters and they just caught on, I suppose. You've only got to look at *30 Years in the TARDIS*: there were the feature films and all that – but why they caught on, I just don't know."

The Curse of Peladon, *The Sea Devils* and *The Mutants* followed, three entirely Brigadier-less outings for the Doctor.

"Yes, I probably was slightly miffed about –" suddenly Nick changes tack. "– well no, I wasn't miffed!" In tabloid journalist style, I probe with the greatest of subtlety. He *was* miffed, wasn't he?

"No, I think I accepted it. No point being miffed. I wasn't on a retainer either. Barry had already alerted me that UNIT would come back for the odd story. You can't do anything about that sort of thing. That's showbiz."

So on with the show. In goes *The Time Monster* tape.

"Oh, is this the one where John Levene ends up in a nappy? Yes, that's the one. Well, that's my summing up of that one, then," he laughs. "Yes, that's got to be the stark memory. Well, nearly stark.

"Was Ingrid Pitt in this one? Yes, I remember not finding her particularly riveting. She didn't grab me in any way, if you pardon the expression. Is it awful to say that? Well, it's a free country, isn't it? Anyway, it was Atlantis and all that business. That's a very Brigadier line: 'Atlantis and all that business!' Well, I wasn't really involved in any of that.

Another video . . . "Is this *The Three Doctors*? Yes. This was terrific to do. It was a lovely surprise to be acting with Pat again. I was delighted. Great to work with Stephen Thorne [Azal in *The Dæmons*] again too, this time as Omega. Incidentally, Karen [Nick's wife] and I were with him last night at his birthday party. Wonderful chap, a great mate of mine. Came to our wedding."

Nick suddenly catches sight of Omega's blobby side-kicks. "Oh, the jelly babies," he chuckles. "That's what I called them."

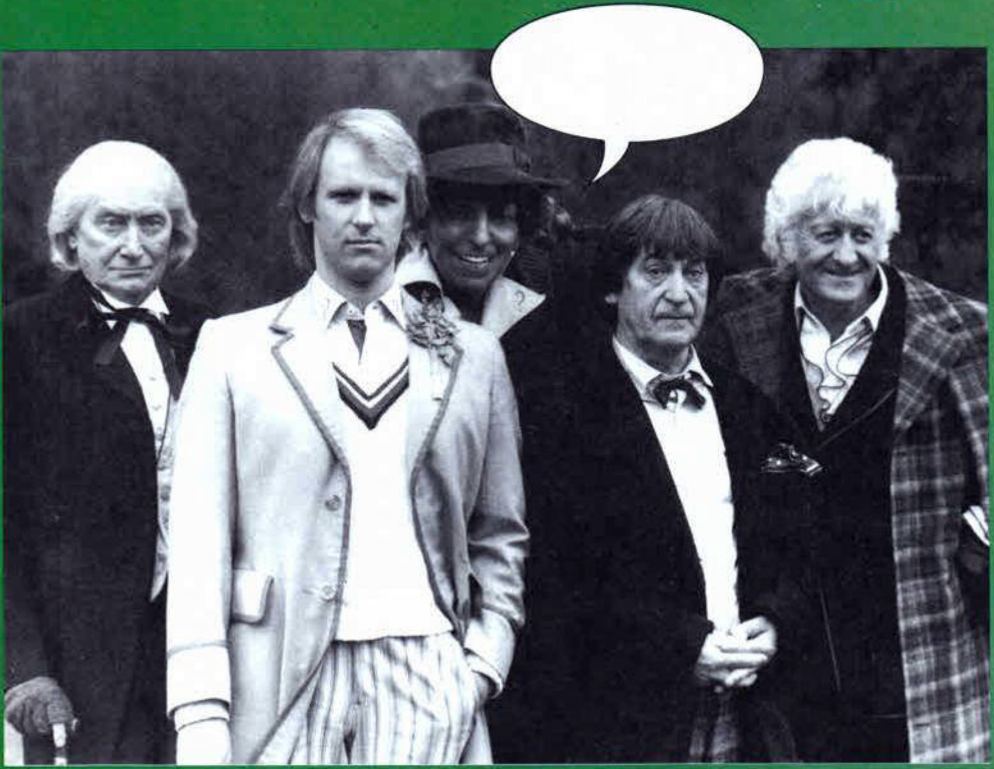
"This, of course, is the story where 'I'm fairly sure that's Cromer' came in. However, I'll tell you something else about *The Three Doctors* . . . I remember a long discussion about when the Brigadier, very sweetly, at the end salutes the Doctors. I thought that was rather a nice touch. It was my idea, actually. I thought I ought to salute them because they were going to blow themselves up and kill themselves off or whatever. The Brigadier liked courage like that.

"We certainly had the feeling we were in a very special story. Good script by Bob Baker and Dave Martin. As you know, William Hartnell was originally going to do more in the story, but he was ill. I didn't see a script in which Bill had more to do; they gave you the scripts just before you started. He shot all his stuff at Ealing and we – or rather, mainly Jon and Pat – had to match lines in with his on the monitor. I didn't get to see him in person. The last time I saw Bill was when I worked on *The Daleks' Master Plan*. All he did was get me a new agent – and I didn't work for a year!

◆

Next issue: The two Nicks continue their excursion through the UNIT years, with more opinions, anecdotes and confessions . . .

Crazy Caption!



Here is your chance to win one of TEN copies of *The Power of Kroll*, kindly donated by BBC Video.

All you have to do is come up with the funniest caption you can to go with the picture shown. The best ten will win a video. We'll print a few of our favourites in a future issue.

Send your entry on the back of a postcard to CRAZY CAPTION 227 at the editorial address on page three. The closing date for entries is second post on 10th August.

The usual Marvel competition rules apply.

THE WORLDS BIGGEST STOCKIST OF DOCTOR WHO BOOKS

(Trade Enquiries Welcome)

TITLE	PRICE
AWAKENING	2.99
AZTECS	2.99
BATTLEFIELD	2.50
BRAIN OF MORBIUS	2.50
CARNIVAL OF MONSTERS	3.50
CASTROVALVA	2.50
CAVES OF ANDROZANI	2.99
CURSE OF FENRIC	2.50
CURSE OF PELADON	2.99
DALEK INVASION OF EARTH	2.50
DAEMONS	3.50
DALEKS	2.99
DAY OF THE DALEKS	2.50
DELTA AND THE BANNERMEN	2.99
DOMINATORS	2.50
DRAGONFIRE	2.99
EARTHSHOCK	2.99
ENEMY OF THE WORLD	3.50
FACE OF EVIL	3.50
FOUR TO DOOMSDAY	2.50
GHOSTLIGHT	2.50
GREATEST SHOW IN THE GALAXY	2.99
INVASION	3.50
INVASION OF THE DINOSAURS	3.50
KEEPER OF TRAKEN	3.50
KINDA	2.99
KROTONS	2.50
LEISURE HIVE	3.50

ORDER NINE BOOKS GET TENTH FREE

U. K. POSTAGE:-
1-2 Books...0.50
3-4 Books...£1.00
5-7 Books...£1.50
8-10 Books..£2.00
11-15 Books..£2.50
16-20 Books..£3.50
Over 21...£4.50

TITLE	PRICE
LOGOPOLIS	2.99
MASQUE OF MANDRAGORA	2.99
MASSACRE	2.99
MASTERPLAN 1-MISSION TO THE UNKNOWN	2.50
MASTERPLAN 2-MUTATION OF TIME	2.50
MAWDRYN UNDEAD	2.99
MIND ROBBER	2.50
MONSTER OF PELADON	2.99
NIGHTMARE FAIR	2.99
PARADISE TOWERS	2.50
PYRAMIDS OF MARS	3.50
ROBOTS OF DEATH	3.99
ROBOT	2.99
SILURIANS	2.99
SMUGGLERS	3.50
STONES OF BLOOD (TARGET)	1.95
SURVIVAL	2.50
TERROR OF THE AUTONS (TARGET)	1.95
TERROR OF THE ZYGONS	3.50
TIME WARRIOR	3.50
TIME MEDDLER	2.99
TWIN DILEMMA	2.99
VENGEANCE ON VAROS	2.99
VISITATION	2.99
WAR GAMES	2.50
WARRIORS OF THE DEEP	2.99

Send Two First Class stamps for complete list including many bargains to:-

BURTONS
20 MARINE COURT
MARINA,
ST LEONARDS
EAST SUSSEX TN38 0DX

Callers Welcome
Thursday, Friday
& Saturday
9.30-4.30

Timelines

compiled by **Scott Gray**

Con-gratulations

We're writing to express our thanks to the organisers and guests at Ayl-Con, the Birmingham *Doctor Who* convention we attended in February. The event was most professionally organised. Everyone made us feel very welcome and we greatly enjoyed the experience.

Pip and Jane Baker
Ruislip,
Middlesex.

As I am only eighteen, I have a limited knowledge of the show's history – mainly from the Peter Davison era onwards. I found your recent *What the Censor Saw* articles both interesting and informative, and they have given me valuable insight into the show's past. I had no idea that there had been such strong opposition to the programme's content. I find it amazing that *Doctor Who* should have come under so much fire when more seemingly violent shows escaped without any criticism whatsoever.

Despite now owning several pre-1982 *Doctor Who* videos, mainly from the Jon Pertwee and Tom Baker eras, Peter Davison still remains my favourite Doctor. With each passing month, I am becoming increasingly disappointed at the continued absence of a *Doctor Who: The Davison Years* video. We've had the First, Second, Third, Fourth and Sixth Doctor specials, so have there been any developments leading to a possible future video release? Peter Davison is one of the most popular actors to have played the Doctor and I find it inconceivable that his three years in the role could be overlooked.

Philip Templeton
Newcastle-under-Lyme,
Staffs.

Marvel Comics, you have excelled yourself! **DWM** has to be the best magazine ever printed. It has excellent features and keeps the fans up to date with a programme that will always be missed.

Telesnaps have to be the best thing since sliced bread! They represent an era of classics that are now sadly dust. *Doctor Who* fans owe a lot to the legacy left behind by the late John Cura. Telesnap specials would be an excellent idea. I think the response that the telesnaps have caused is proof that they are popular enough to support their own publication.

Timothy Pollock
Colchester,
Essex.

I am writing to congratulate you on the return of the *Crazy Caption* (more please), the *What the Censor Saw* series and the *Second Nature* article on the evolution of the second Doctor. Could you please provide similar articles on the Cybermen and/or Davros?

Previous interviews with Peter Davison and Sylvester McCoy were highly enjoyable. Could you please interview Jon Pertwee and Tom Baker in the same fashion? I also noticed in your magazine index that you interviewed Patrick Troughton. Could you please republish this?

The archives and telesnaps have improved dramatically. I'd like to see archives on *State of Decay*, *Marco Polo* and *Survival*.

Thank you very much and keep up the good work!

John McFadden
Kandwick,
Australia.

Glad you're happy to see the Crazy Caption *back, John – the response to it has been overwhelming.* Survival *was covered in the 1994* **DWM** *Summer Special, and* Marco Polo *is on the schedule to be archived next year.*

Would it be possible to interview artists such as Alister Pearson and Andrew Skilleter? I think some form of recognition should be given to the high quality artwork they produce which proudly covers the books and videos we buy. Unfortunately, this cannot be said for the *New Adventures*: the artwork is very disappointing.

By the way, your new look is brilliant, always of a high standard, packed with information – you just keep going from strength to strength. Keep up the good work.

Colin Cresswell
Seaham,
County Durham.

Colourless?

Since you appointed a new designer, **DWM**'s format has undergone a great number of changes. Most of them have been for the better, but . . .

Firstly, the lack of colour seems to make the magazine less exciting. It is far too plain and looks very cheap. I don't know if the lack of colour is due to cutting costs, but that is what it looks like.

There also seems to be a lack of free gifts. Admittedly the BBC Video cards were great, but free gifts seem to be few and far between. I can't remember the last time a poster came free, but with the launch of the poster magazine, this is understandable. The last set of postcards are a distant memory, and since then we've had the **DWM** Index which could easily have been covered in an article in the magazine. What I would like to see are things like free bookmarks and cards. You could have four free cards an issue which collect together to make some kind of set, similar to the current CCI trading cards. Something I'd love to see would be a series of cards making up some kind of game, similar to the Seventies' trump card set with monsters and a set of statistics.

For the past few issues we've had comic strips featuring each of the previous Doctors. This is a good idea in theory, but I have been very disappointed with them. They seem to be Seventh Doctor-style stories with another Doctor simply in his place. I also miss the Seventh Doctor strips – he is really the current Doctor, and these strips plot the Doctor's future after *Survival*. I'd also like to see more television monsters/enemies in the comic strip. We had the Silurians, Sontarans and Daleks in 1993, but since then we've had a host of unconvincing foes with daft names, the worst being the space cows.

I would also like to lend my support to someone else's proposal. How about turning the lost stories into comic strips? Surely this would go down well with most fans. I would also like to see comic strips following characters from the series' past without the Doctor present, similar to the one in the Sarah Jane special a few years back. I'd love to see a UNIT-only story, an idea that has been tried before.

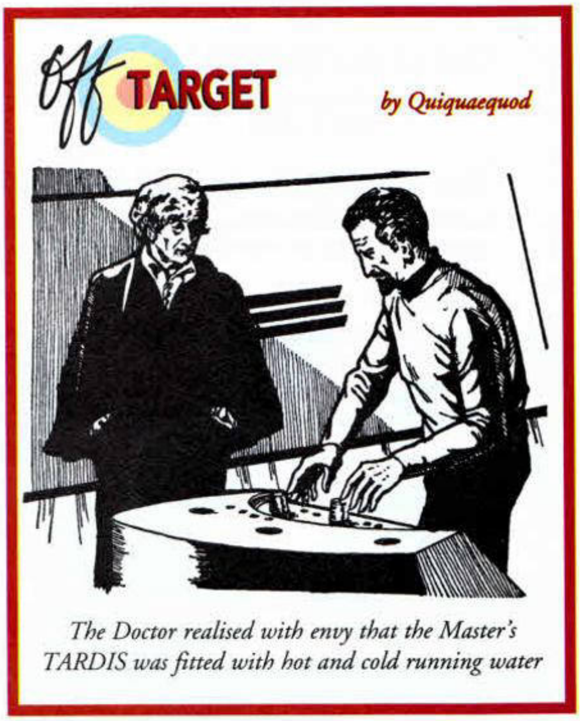
Thanks for listening to my ideas, even if they are a bit forthright and frank. Keep up the good work.

Chris Williams
Colchester,
Essex.

Thanks for writing, Chris. Changing to white-background pages certainly isn't a cost-cutting measure – in fact, with the increased number of colour pages, we're spending more money on **DWM** *than ever before. Free gifts will remain an occasional feature, but we'd rather put most of our finances into extra content for the magazine.*

Gareth Philips in *Timelines* 224 was complaining about white pages and wanted coloured backgrounds again – *please don't.* If you get light reflected at the wrong angle on the coloured paper, the glare sometimes

►



The Doctor realised with envy that the Master's TARDIS was fitted with hot and cold running water makes it difficult to read. I have given up reading articles several times in the past because of this.

He also suggested "A Day in the Life of" – ugh – perhaps he'd prefer *Women's Realm*. I don't really care to know if someone walks his dogs at 6.30am and then has muesli for breakfast.

Articles which give a bit of insight into some of the technical crews' work would be interesting, perhaps with a look at how those jobs have changed over the last thirty years.

I hope Gareth doesn't feel like I'm having a go at him – I did like some of his other ideas, such as a regular quiz.

Keep up the good work, I do enjoy your magazine.

Sue Flower
Chesham,
Bucks.

Thanks, Sue. You know, that's the fourth "keep up the good work" in a row – are we doing something right for a change . . ?

Video Cuts

So the recent cut-price BBC Video re-issues are "complete and unedited", eh? Sure they are! I'm not usually bothered by trivia, but one of my favourite lines from *Death to the Daleks* comes when Sarah asks the Doctor "Who are you kidding?" His reply of "Myself, chiefly!", followed by Sarah's worried squeak, was a nice little touch and shows that even the Doctor can get a little scared; but try finding his reply on the "unedited" version!

The Seeds of Doom also suffers an irritating edit. When Scorby says, "When it comes to money, Mister Chase and I are of the same religion", why has the word "religion" been cut out?

Regarding David Carter's letter in *Timelines* 224, I totally agree. Isn't the point of macrovision to make the video picture unwatchable when you try to *copy* it? My copies of *The Pirate Planet* and *Snakedance* suffer from all sorts of distortions. It seems that they are *all* like that.

Ray G Rainbow
Rugby,
Leicestershire.

I've just finished watching *More than 30 Years in the TARDIS* and I'd just like to say how much better it was than the broadcast version. I was particularly intrigued by the behind-the-scenes footage from the Pertwee and Baker eras and the selection of outtakes squashed onto the end with the credits – how much of this material exists? I'm aware that it was a regular highlight of the BBC Christmas parties and I see that outtakes date back to *The Abominable Snowmen* in 1967 (*Archive* in **DWM** 224). With so much material in existence, it would be great to have a further video documentary of the behind-the-scenes work – a sort of what the viewer didn't or wasn't supposed to see.

Regarding the *Missing Adventures*, please let's have some more early stories, especially with the Second Doctor, who seems very unrepresented with only one forthcoming story. Out of the first nine novels, only one has been from the pre-Pertwee era.

Finally, I'd like to congratulate you on your new look. I see it's being criticised as very colourless. The colour now rightly comes from the high-quality photographs and illustrations, and I commend the team for the bold change in what is the most professional science-fiction magazine on the market.

Raymond Ashmore
Carrville,
Durham.

Thanks, Raymond. Crikey, what a positive edition of Timelines *this has turned out to be! Let's go out with a letter that warmed our collective hearts here in the office . . .*

The Magic Remains

In a world of materialistic gloom and cynicism, I want to rush in and announce breathlessly – the magic still works! Yes, the ancient spells have not lost one ounce of their primeval power to seduce and enchant the human mind. I was there, I know! On the evening of Tuesday 24th January I had been invited by some friends for tea. Since I knew that their eldest boy, Daniel, age sixteen, had read and enjoyed a few *Doctor Who* novels but never seen it on television, I suggested I should bring my video player (the family not owning one), and a *Doctor Who* story we could watch. Daniel was eager; Mum and Dad acquiesced.

I arrived that evening to find Mum and Dad radiating darkest scepticism. *Doctor Who*, they clearly remembered, was a corny load of old tat, chiefly memorable for balsa-wood acting and yawnfully boring stories. Nevertheless, they agreed to watch the beginning of the rubbishy adventure I'd brought and then go off and do something else.

Picture the scene: cynical Mum and Dad, innocent sixteen-year-old Daniel, his two younger brothers and two younger sisters. 8.00pm. All is ready. Lights, action: music, title sequence, and swirling Antarctic snowstorm. Part One of *The Seeds of Doom*. Oldest girl Hannah, age eleven, makes sarcastic remarks about polystyrene snow.

But after a mere ten minutes, the atmosphere has changed; Mum complains that she can't go and do what she'd planned because the story is too interesting. By the cliffhanger of the first episode, everyone is transfixed. The clock ticks away; the younger children dismiss with abrupt finality all parental suggestions that they might want to go to bed as it's getting late. Even Hannah has lost her sarcasm and refuses to retire . . .

10.20pm. Harrison Chase has gone into the garden, Keeler-Krynoid has gone up in flames, the Doctor and Sarah are laughing in the snow. It's all over. I rewind the tape. Mum and Dad look at me with wondering eyes, dawning with a radiance of amazement. So – *Doctor Who* could actually be good: it actually had real actors and gripping stories! Dad's only complaint now is that he really wanted to see a Dalek. Don't be anxious, I assure him; next time, I'll bring a story called *Genesis of the Daleks*. With wary glances at the pot-plants, the children troop off to their bedrooms; one has to be lengthily reassured by Mum that there are no Krynoid pods under his bed.

Take heart, brothers and sisters. There is magic in the world. All we need to do is be its ambassadors.

Nick Needham
Welling,
Kent.

COMING IN ISSUE 228

John Leeson

K9 unleashed! The man who gave voice to the Doctor's second-best friend speaks candidly about his days in *Doctor Who*.

Nicholas Courtney

Nicholas Courtney continues to share his memories of his time as the Brigadier in this in-depth series.

Out of the TARDIS

Matthew Waterhouse is next in line, facing questions from the dreaded TARDIS tin – what dark secrets will be revealed . . ?

The Missing Stories: *Song of the Space Whale*

In the first of a two-part article, we take a detailed look at Pat Mills' storyline for this unmade adventure, originally developed as Turlough's introduction in Season Twenty.

The Ark

A full archive on this William Hartnell adventure, with unseen photos, plot details and in-depth background information.

The Curse of the Scarab Part One

by Alan Barnes and Martin Geraghty

The Fifth Doctor and Peri touch down in Thirties' Hollywood. A horror film is underway – and the terror is about to become all-too real . . .

Meridians Part Two *by Andrew Cartmel*

The Doctor and Ace face a deadly creature out of legend – and the snows are stained with blood . . .

on sale 6th July

Fluid Links

Why do companions scream?

A young woman clambers over the bleak, craggy landscape of an alien world. Her fashionable but impractical clothes offer little protection from the elements, and she is unsure of her footing in her high-heeled shoes. Without warning, a monstrous creature leaps out of the dark and roars with fiendish delight. The young woman stares up helplessly in horror, opens her mouth and screams . . .

I was thinking of Bonnie Langford in *Time and the Rani*, but I could well have been describing any one of a hundred scenes featuring female companions in *Doctor Who*. I will not, of course, be telling anyone anything they didn't already know when I suggest that *Doctor Who* has frequently portrayed women in a rather stereotyped and old-fashioned light. We all know that before Ace came along and shook the programme up, female companions were in the habit of screaming, tripping over blades of grass and spraining their ankles, or falling in love at the drop of a hat. Why was this the case? Why for most of the twenty-six years of the programme did women just stand around and scream? Was it really the case that the men who made the programme were such chauvinists that it didn't even occur to them that women could be assertive, capable and brave?

It would be rather easy – too easy in fact – to construct an argument which merely blames the production team for being sexist. Such an explanation could not account for the many attempts by producers of the programme over the years to make the female companion independent and dynamic. Producers Barry Letts and Philip Hinchcliffe both introduced strong female characters in order to challenge the stereotype of the helpless companion, and on paper both Sarah Jane Smith and Leela looked as if they would break the mould for good. Despite their brave new beginnings, in the course of their adventures both of these women still found themselves regularly requiring the Doctor to rescue them from the clutches of a whole host of evil men and monsters. Despite their independent and inquiring natures they were forever shaking their heads in bewilderment and asking that infamous question: "But what *is* it, Doctor?"

In *The Horns of Nimon* it is Romana who confronts the enemy.

It is as if there is something in the very structure of the programme itself which thwarts the honourable intentions of men such as Letts and Hinchcliffe. However hard they tried to make the female companion exciting, three-dimensional and real, the narrative shape of the programme itself eroded their efforts and diluted their original conceptions of these characters. Long-time *Doctor Who* writer and script editor Terrance Dicks reveals that he always understood the companion as a plot device first and foremost, and a character second. Talking of his experience of writing for the show, Dicks has explained that he found the companion useful as she enabled him to slow down the narrative by splitting it into two complementary strands when he didn't want to reveal too much of the overall story. It is of course this splitting of the story which inevitably leads to the companion finding herself alone in the kind of situation which I sketched out in my opening paragraph. These two separate threads of the narrative have traditionally been woven back together by the Doctor arriving in the nick of time to rescue the companion. Barry Letts has emphasised the companion's function as a source of viewer identification. Using a Buddhist metaphor, Letts tells us that the Doctor is always the "other", a mysterious and unfathomable person whose thoughts we can only guess at. The viewer is invited to empathise with the companion whose experiences and attitudes are much closer to our own. Elisabeth Sladen, who played Sarah Jane Smith, has spelt this out: "I am the audience."

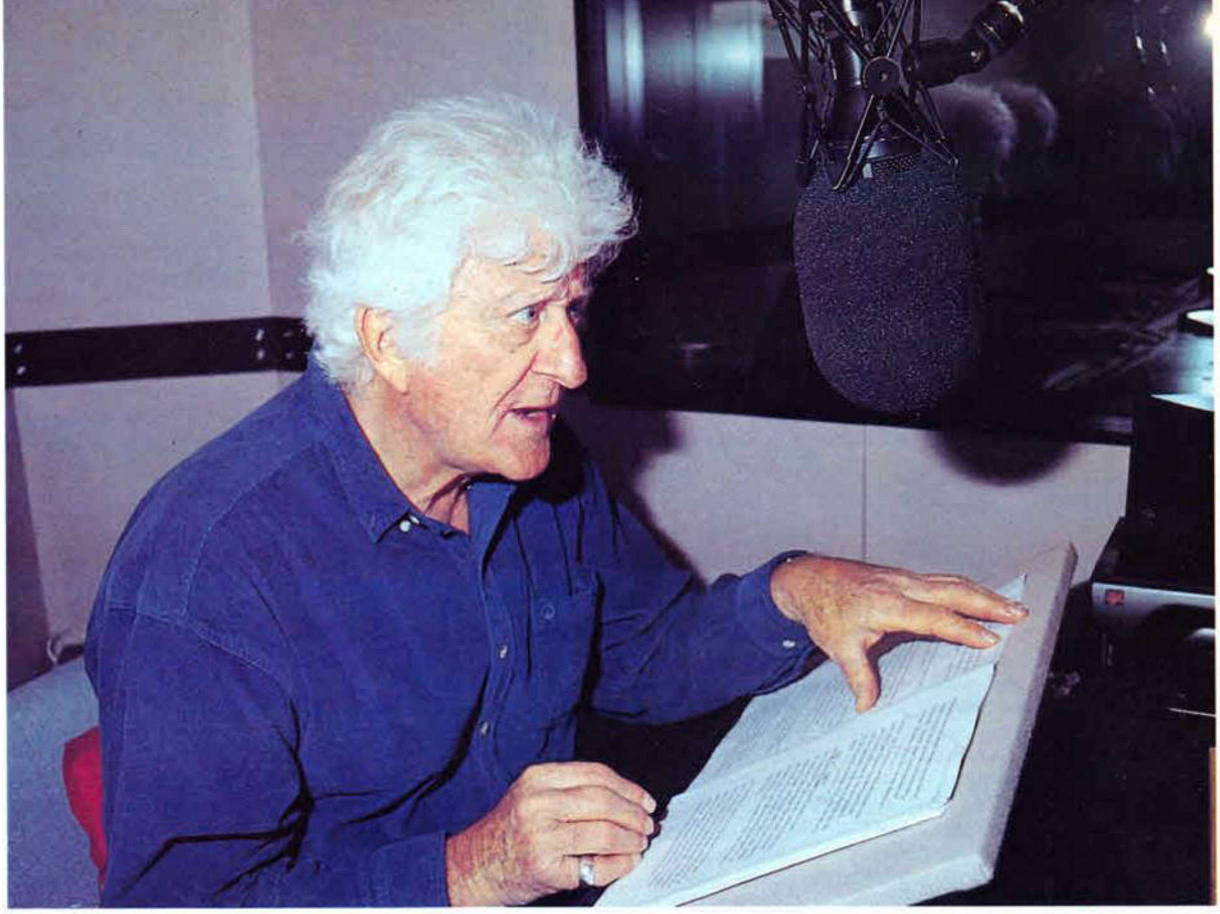
For us to feel the threat posed by the monster we need to see and *hear* the companion's fear and to identify with it. This is why companions scream; so we know how frightening the Mandrels, Tetraps or Daleks really are. If companions didn't scream, how would we know to be scared?

Having said all this, I do think that there have been moments in the programme's history when the companion has been able to be more than a plot device and a point of identification for our anxieties and fears. Both Ace and the second incarnation of Romana played far more significant roles in the drama than many of the companions who, as Deborah Watling has said of playing Victoria, screamed their way in and screamed their way out of the series. But both Romana and Ace benefited from changes in the structure of their stories which allowed them to have a larger slice of the action. In Season Seventeen, the structure of the programme was altered to accommodate a more humorous approach – at the end of Part Four of *The Horns of Nimon*, it is Romana who confronts the enemy and gets to say all the serious lines; the Doctor has been too busy mucking about in the Nimon's maze and doesn't arrive in time to face Soldeed.

Likewise, Sophie Aldred's dynamic portrayal of Ace was possible because script editor Andrew Cartmel's "darker" Doctor was more contemplative, and his foreknowledge meant that he no longer needed to be so physically involved in the action. In an interesting twist on the standard formula, the Seventh Doctor became more of a supporting character in some stories, with Ace taking centre stage. For the first time since the Sixties, stories began to revolve around the companion, focusing on Ace's origins, loves and fears.

And she never, ever screams.

Matthew Jones



Photos © Robin Prichard

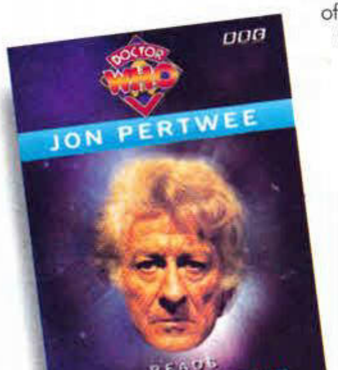
The Sonic Boom

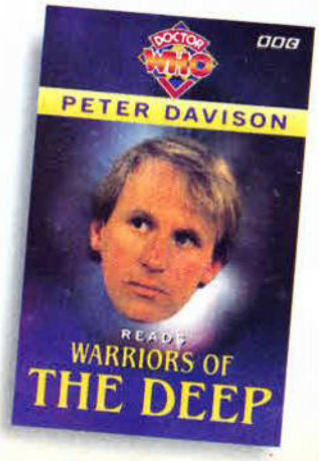
Followers of the Doctor's adventures on audio are in for a treat this summer, with new projects from the BBC Radio Collection and the Cybertech musicians. Graeme Fowler investigates these two new additions to the world of *Doctor Who* merchandise . . .

BBC Radio Collection

Earlier this year I made my way to a small sound studio in South London to attend the recording of some new – in a sense – *Doctor Who* material. The BBC Radio Collection and independent producer Chris Wallis have developed a new range of spoken-word cassettes based on the novelisations of some of the Doctor's more popular television adventures.

Crammed into the small control room were a host of BBC representatives and crew members, and through a large window I could see into the studio area. Jon Pertwee was there, sitting in front of a large microphone, sipping a mug of coffee and crossing out sections of his script with a red biro. I was told that Peter Davison had been in the previous day to record *Warriors of the Deep* and *Kinda;* Jon was there to read *The Curse of Peladon* and *Planet of the Daleks and* Colin Baker was scheduled for a few weeks' time to read *Attack of the Cybermen* and *Vengeance on Varos*. A break in recording gave me the opportunity to slip next door to say hello to Jon and ask him how he was enjoying working on the project.





"Oh, it's great fun, but a bit hectic. I've got to do three hours of reading today, and that's not including any retakes. I like the material though, and I enjoy this kind of work, doing all the different voices."

I wondered how he distinguished between the voices of the different characters. "That's easy," he said, sitting back in his chair and taking a swig of his coffee. "I do light voices for the girls, a mechanical voice for the Daleks and all kinds of interesting things for the monsters. Whatever comes to me as an interesting way of bringing the words to life, really."

Later in the day I had the opportunity to ask Chris Wallis about how he came to be involved in the project. "Well, the BBC was planning to make a series of high-quality *Doctor Who* audio books. I'm an independent radio producer with a long track record of BBC productions and audio books, so I put in a bid and I was delighted to be offered the work." Had Chris been a regular viewer of *Doctor Who* on television? "As a boy, certainly – I used to watch *Doctor Who* quite a lot but I lost track of it when I became a student."

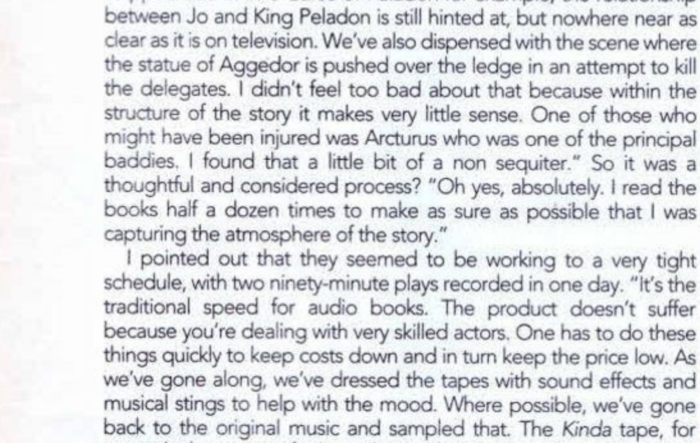
What precisely was the BBC was looking for? "They wanted to produce high quality audio books and make them available at a lower price than normal for that kind of product. Most audio books sell for around eight pounds, and it's a very middle-class market. The BBC wanted a product that would be cheaper and have a much broader appeal. This, therefore, dictated a single-cassette format which put certain demands upon the structuring of the material." What were the criteria for the selection of the titles? "The choices come from a consultative process between myself, the BBC and Virgin books. The remit was to produce some titles that were already available on BBC Video and some titles that were unavailable in that form. I didn't have the time to read over one-hundred books, so Virgin suggested certain titles that they thought would be interesting and would suit our purposes."

I asked Chris about the process of adapting the stories for the format. "The major constraint is that you have to get the buggers into ninety minutes. That is very difficult, so we looked for stories that were, in novelisation form, short enough that an abridgement wouldn't reduce them to such a skeletal structure that they would be of no interest. I have to say that in the process of editing the stories to ninety minutes we have tried to be as faithful to the spirit of the originals as possible. Fans will notice that some secondary storylines have been stripped out. In *The Curse of Peladon* for example, the relationship between Jo and King Peladon is still hinted at, but nowhere near as clear as it is on television. We've also dispensed with the scene where the statue of Aggedor is pushed over the ledge in an attempt to kill the delegates. I didn't feel too bad about that because within the structure of the story it makes very little sense. One of those who might have been injured was Arcturus who was one of the principal baddies. I found that a little bit of a non sequiter." So it was a thoughtful and considered process? "Oh yes, absolutely. I read the books half a dozen times to make as sure as possible that I was capturing the atmosphere of the story."

"I read the books half a dozen times to make as sure as possible that I was capturing the atmosphere of the story."

I pointed out that they seemed to be working to a very tight schedule, with two ninety-minute plays recorded in one day. "It's the traditional speed for audio books. The product doesn't suffer because you're dealing with very skilled actors. One has to do these things quickly to keep costs down and in turn keep the price low. As we've gone along, we've dressed the tapes with sound effects and musical stings to help with the mood. Where possible, we've gone back to the original music and sampled that. The *Kinda* tape, for example, has more of a 'soundscape' behind it; we've used musical cues of the wind chimes and the box opening which really add to the atmosphere."

Chris had to return to the sound desk to deal with a technical difficulty, but before he left I asked him what the future held for the audio book range. "We're almost certainly going to do another six. I'm looking at new techniques and approaches that will help us to produce some really interesting work. Fans can rest assured, however, that although we are producing a product that is not entirely faithful in terms to the television original in terms of the content and the structuring of scenes, it is faithful to the show in spirit. These tapes are aimed at a different market to the video cassettes, and those purchasers have different demands. We want to create a product that stands on its own and has its own integrity."



The BBC Radio Collection has supplied us with TEN sets of *Warriors of the Deep* and *Planet of the Daleks* each to give away . . . and the first two names picked out of the DWM hat will also receive scripts for *Planet of the Daleks* and *Warriors of the Deep*, signed by Jon Pertwee and Peter Davison respectively. Just answer this simple question: who were the creators of the Silurians and the Daleks? Send your answers on the back of a postcard or sealed envelope to "THE MYRKA WILL DEAL WITH IT" at the editorial address. Usual Marvel rules apply.

Cybertech

CYBERTECH
PHAROS

As my first venture into what might be called 'music journalism', I had secretly hoped that this interview would be a slightly 'dangerous' one. After all, I was speaking to musicians – supposedly a truculent, unhelpful lot, more likely to send an office chair through the window than give me a civil reply. I almost regret to say that this was not the case. In fact, Adrian Pack and Michael Fillis of Cybertech are likeable, attentive, and speak passionately about their music and their affection for *Doctor Who*. The only disconcerting thing about talking to them was their dizzying habit of finishing each other's sentences.

The Cybertech team first came to the attention of *Doctor Who* fans in 1993 when they provided a new version of the series theme for the BBC *Children in Need* special *Dimensions in Time*. Their new album of music inspired by *Doctor Who*, entitled *Pharos*, is now in the shops (see review on page 35), and features tracks inspired by a variety of *Doctor Who* television serials, monsters and the *New Adventures* novels. I asked them whether it was the popularity of the first album or a more personal creative drive that led to *Pharos*. "In fact, we'd started the second album before we knew how the first one was doing," Michael begins. "We were on a roll and we wanted to carry on writing music," continues Adrian. "The last thing we did on the first CD was the *Dark Infinity* suite which was much more musical, and we kind of veered off down that path. Fortunately it was the more thematic material that proved the most popular."

"The track *Master Mind* musically tells the story of the regeneration of Roger Delgado's Master into the form seen in *The Deadly Assassin*."

I asked them why they hadn't chosen to produce an album inspired entirely by the *New Adventures*. "We weren't convinced that would be a major selling-point. A lot of fans don't like the *New Adventures* and are much happier with music developed from themes and concepts in the television programme. We certainly read a lot of the books and chose the ones that we liked and were suitable for scoring. A number of the other tracks are inspired by different material. The track *Master Mind*, for example, musically tells the story of the regeneration of Roger Delgado's Master into the form seen in *The Deadly Assassin*."

A number of *Doctor Who* stars – including Jon Pertwee, Caroline John, Sylvester McCoy and Sophie Aldred – have lent their vocal talents to *Pharos*, generally reading brief excerpts of dialogue from *Doctor Who* novels. How did this come about? "We'd wanted to do it on our first album but we weren't able to organise it. This time we made an effort to charm the actors into doing these little cameos for us – just a couple of lines each, but they added enormously to the mood. We recorded them in all kinds of different places, Jon Pertwee's stuff was done in his front room for example."

I wondered if there were plans for a third album. Adrian and Michael look at each other and sigh. "Not for a while," they say simultaneously, before Adrian continues alone. "We need to take a side-step and consider some other projects. We don't want our work to become stale and boring, so we're looking for new ideas and approaches."

"We'd particularly like to do an album based on HG Wells' *The Time Machine*, though," Michael adds.

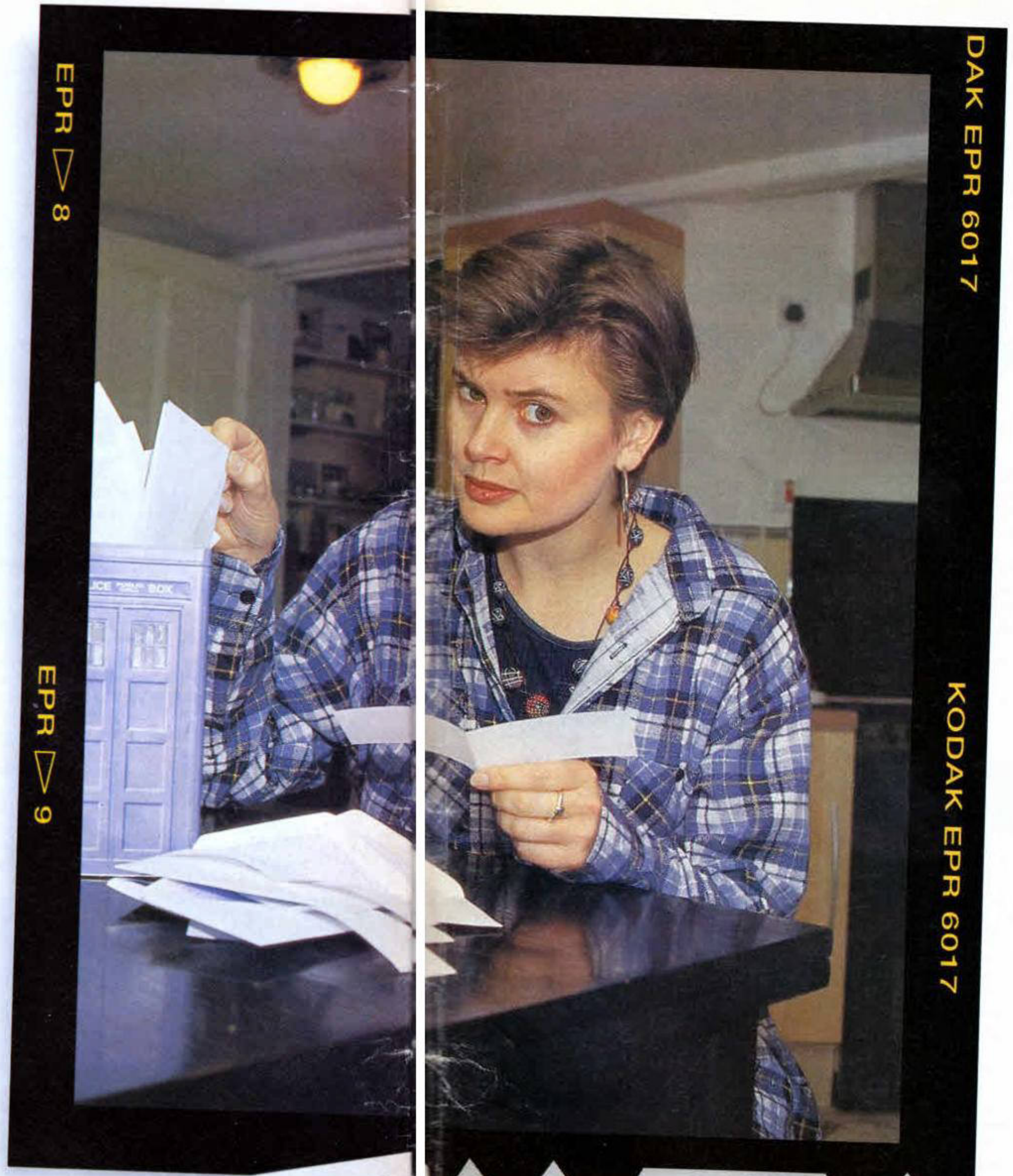
Cybertech and Jump Cut Records have kindly donated TEN copies of *Pharos* for us to give away. Just tell us which *Doctor Who* story featured the Pharos Project. Send your answers on the back of a postcard or sealed envelope to "THAT'S GREEK FOR LIGHTHOUSE" at the editorial address. Usual Marvel rules apply here, too.

The TARDIS tin contains fifty soul-searching, bizarre and downright trivial questions. Each celebrity must answer twenty randomly selected queries . . .

Out of the TARDIS

Sophie Aldred

Sophie Aldred played Ace, the Doctor's most recent companion. Sophie is currently a presenter on The Children's Channel and Anglia Television and is co-writing, with visual effects designer Mike Tucker, a book about the Seventh Doctor, entitled simply *Ace!*



Did you have a childhood hero?
My first hero was someone called Richie – I don't know if that was his surname or his Christian name, but he won Wimbledon one year when I was about three or four. I'm told that I took this role-model business very seriously, I had to *be* the person, and apparently I had to be called Richie. Nobody was allowed to refer to me as Sophie.

There was also Scott Tracy from *Thunderbirds* who I just thought was the biz. I don't know why, because looking at him now, he's the boring one. Virgil's more appealing nowadays. My mother made me a Scott Tracy outfit with a little gun holster and canisters made out of my granddad's old cigar cases and I use to run around saving the universe, but what's changed?

What is the first thing you do in the morning?
Wake up [laughs]. The first thing I do is come downstairs and make Vince [Sophie's boyfriend] a cup of tea.

If you had three wishes, what would they be?
One would be that I could eat anything I like without getting fat. Another would be that I could somehow have an influence in showing people how they could make the most of their lives and not be victims of their circumstances, and another would be to be working all the time.

Do you like Daleks?
I don't like Daleks as much as the Cybermen because I used to be more frightened of the Cybermen. Although when I was very little, Daleks used to be pretty scary. I think they are brilliant inventions and they've really stood the test of time.

Do you follow a soap opera?
Not on television, no. I don't really watch that much television. I get in a bad mood if I miss the omnibus of *The Archers* on Radio 4. I can answer a questionnaire about *The Archers* and get all the questions right, it's deeply embarrassing.

Who or what has been your greatest inspiration?
At school I had two teachers: one when I was seven called Miss Kemp who taught a lot of drama. She had just written with a friend a series of books called *Take Part*. I'd always been interested in the concept of a play but I'd never seen a play's script. She'd written these plays based on books like *Chitty Chitty Bang Bang* specifically for children to perform at school. We were the guinea pigs for these *Take Part* books so we read lots of plays. I thought it was great and I started writing my own based on these books. She was a real inspiration and I've kept in touch with her.

Do you believe it can rain fish?
Yes. If, as I believe, we are the source of all our experiences, then if we believe that it's going to rain fish, we'll see fish.

What is your earliest memory of *Doctor Who*?
I remember where I used to watch it from in the living room when I was little. I was one of the cushion aficionados. Our sofa was pushed up against the wall so I couldn't hide behind that, and so I used to hold a cushion up in front of my face and peep round the side of it.

I remember it being in black and white but the first Doctor I really remember is Jon Pertwee. I remember the one with the maggots, *The Green Death*. I must have been quite old then but that's the first one I have any real vivid memory of.

What was your favourite toy as a child?
I didn't really have a particular favourite toy. I used to make my own things, that was what really gave me joy. When I was quite young, somebody gave me a book for Christmas called *A Thousand and One Things to Make and Do* and that was my idea of heaven. Apparently I used to get up really early and go into my playroom to make things, and my parents got so cheesed off with being woken up at five o'clock in the morning by me sawing and hammering away that the book mysteriously disappeared! My mother didn't own up to it until years later when I said, "I wonder what happened to that book? It was really brilliant." And she admitted that she had actually taken it away because they were so fed up with being woken up every single morning by the noise.

What was the last video you bought?
I don't buy many videos, but I think the last was *The Singing Detective*.

Who was your first best friend?
I had a dream about her last night, how weird! My first best friend was a girl called Catherine McKenzie and she lived in the house opposite me. I was always the tomboy and she was a bit girlie so I had to protect her. When I was eleven we both went to different secondary schools and we moved house, literally only two miles over the other side of Blackheath, and I never saw her again until my twenty-first birthday party. It was bizarre because we had both changed so much.

Before that, when I was about two, I had an invisible friend called Lucy who used to go everywhere with me.

Do you prefer Captain Kirk or Captain Picard?
I'm not a *Star Trek* fan. I don't think I've ever watched a whole episode of *Star Trek: The Next Generation*. I just remember seeing some reruns of the old series and laughing at how ridiculous it all is. It's very hard to choose because they're both so different – I mean Captain Kirk's so camp, isn't he? I think Patrick Stewart is such a good actor. What can I say? No preference.

What is the most frightening film that you have seen?
I'm much more frightened by psychological stuff than shocking stuff like *Silence of the Lambs*. The last part of that where Jodie Foster was walking around in the dark, I just got so bored. That was so tedious because I thought, someone's going to pop out in a minute. You just know what's going to happen. I suppose for me it's more frightening to see people being subjected to mind-games.

Which classic film would you most like to have worked on?
Something like *A Room with a View* or a Merchant Ivory film. I've just finished watching *The Buccaneers* which is just complete crap, it's like *Neighbours* in nice dresses. I just love that sort of thing, how they always look so nice. The truth of the matter is that it's probably freezing cold, very uncomfortable in corsets and things but it does look so nice.

Who would you most like to meet?
[Long, long think] I'd like to meet Gerry Anderson but I don't know what I'd say to him. I'd also like to meet Adam Ant – well, I would and I wouldn't. I really like him but I've read interviews with him that have put me off.

Where is the worst place that you have ever stayed the night?
That's easy. I was doing a children's theatre thing and it was one of those stick-the-set-in-the-back-of-a-van-and-travel-around things. The administrator of the company had booked us all into this place up in Sheffield. It was quite late when we got to this place and I went up to the door and it was opened by this little old lady. I could see all these old people behind her with zimmer frames walking around and the whole place smelt a bit of old wee. It was an old people's home and we later talked to a friend of the company's who lives in Sheffield who used to be a cleaner there. She said, "Who's got room nine?" and I said, "Me." "Oh God," she said, "Some old person got so fed up that they hung themselves in that room!" and I had to sleep the next night in this room thinking about this old person having hung himself in my bedroom.

What is the worst song you have ever heard?
It's the theme tune to *Wizadora* because it gets on my brain! [Sings] "Wizadora, we adore ya." And somebody in there is singing the tune but you can't quite tell who because everybody else is going [high-pitched, off-key singing] "Wizadora, we adore ya."

Would your life have been different without *Doctor Who*?
Yeah, definitely! For a start, it was a brilliant way of learning all about the business and television in particular. I learnt such a lot in a very short time by working with all those guest stars. It didn't strike me at the time, but I look back now and think, wow! I had three absolutely solid years of television experience. I can't think of anyone I know who has had three years of television work.

If you could swap places with a member of the opposite sex for a day, who would you be?
[Long think] I'd quite like to be Vince I think, because he's so bizarre at times, I often wonder what's going on in his head. I think it would be fascinating to be a man for a day.

Can you remember your first fan letter?
I think actually it began before *Doctor Who* because we'd go and do children's things in schools. It quite brought me down to Earth because they'd all come up to us afterwards and say, "Can I have your autograph please," so you'd write it lovingly on a piece of paper and then as you walked out of the school you'd see tons of these bits of paper with your name on it lying on the playground. So I realised from quite early on what an autograph actually means to a lot of people. ◆

Interview by
John Ainsworth

Photography by
Robin Prichard

Gallifrey Guardian

Writer of new *Doctor Who* script named

British writer Matthew Jacobs is developing the script for the proposed two-hour *Doctor Who* TV movie. The project is being co-produced by BBC Worldwide, Universal Television and the Fox Network, with the script subject to their approval.

Matthew Jacobs' successful scriptwriting career has included the 1986 BBC television film *Smart Money*, the 1989 feature film *Paperhouse* and the 1989 Thames production *Somewhere to Run* which won the Europa Award. In 1990 he wrote and directed the BBC production *Hallelujah Anyhow*, nominated as Best Television Film of the Year by the Writers' Guild. More recently he has contributed scripts to the ABC/Lucasfilm/Paramount series *The Young Indiana Jones Chronicles*.

Matthew Jacobs' link to *Doctor Who* began at age eight when his father, Anthony Jacobs, played Doc Holliday in *The Gunfighters*. Matthew visited the studio during the story's production and met William Hartnell.

The script is expected to be completed by mid-July. If approved by the BBC, Universal and Fox, then executive producers Philip Segal and Peter Wagg hope to commence filming in autumn for a November broadcast. A UK broadcast around the same time is likely. **DWM** will continue to cover all developments . . .

BBC Video news

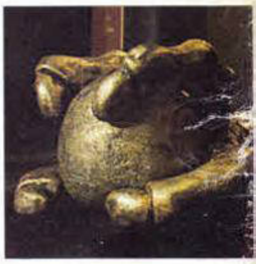
BBC
THE MARK OF THE RANI
DOCTOR WHO
U

BBC
TIME AND THE RANI
DOCTOR WHO
PG
Starring SYLVESTER McCOY

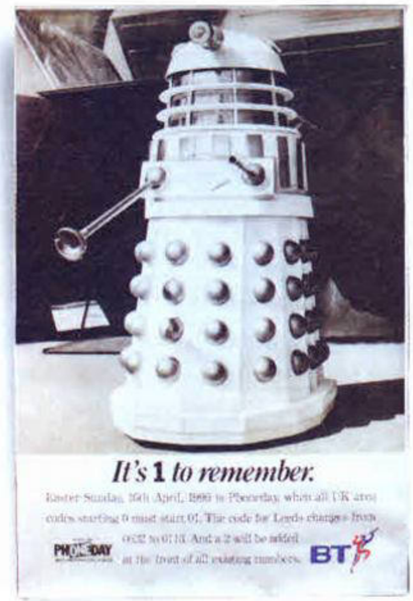
Pictured above are the covers to the July releases *The Mark of the Rani* and *Time and the Rani*, both painted by Colin Howard.

BBC Video are hoping to release a special version of the 1983 anniversary adventure *The Five Doctors* in a double pack with *The King's Demons*. *The Five Doctors* may include additional footage that was not featured in , the original broadcast.

BBC Video have kindly supplied us with TEN copies of their June release – the grand finale to the Key to Time saga, *The Armageddon Factor*. To be in with a chance of winning one, simply identify the story in which you can see the set detail shown here. Send your answer to THE SHADOW KNOWS at the editorial address on page three. The usual Marvel competition rules apply.



Competition



It's **1** *to remember.*

Easter Sunday, 16th April, 1995 is Phoneday, when all UK area codes starting 0 must start 01. The code for Leeds changes from 0532 to 0113. And a 2 will be added at the front of all existing numbers.

PHONEDAY

BT

In association with our friends at British Telecom, **DWM** is giving away FIVE copies of the Dalek poster used to advertise Phoneday. This 7'x4' poster was never commercially available, making it very rare indeed. In *Remembrance of the Daleks*, the Dalek shuttlecraft lands in the playground of Coal Hill School. In which area of East London is the fictional Coal Hill placed? Send your answer to SEEK, LOCATE, EXTERMINATE at the editorial address on page three. The usual competition rules apply.

Book news

Two further *New Adventures* have been confirmed: April sees the publication of Dave Stone's *Death and Diplomacy* which sees the introduction of a very important figure in Bernice's life – her future husband. Paul Cornell's *Happy Endings* follows in May with a celebratory theme: this is the fiftieth *New Adventure* and features Bernice's wedding. Chaotic hi-jinks ensue as the Doctor arranges the ceremony, bringing many characters seen in previous novels to the party.

Shown here are the covers to the October *Missing Adventure Millennial Rites*, featuring the artwork of Alister Pearson; the November *Missing Adventure The Empire of Glass*, painted by Paul Campbell; and the same month's *New Adventure*, *The Also People*, with art by Tony Masero.

DOCTOR WHO
THE MISSING ADVENTURES
MILLENNIAL RITES
CRAIG HINTON

DOCTOR WHO
THE MISSING ADVENTURES
THE EMPIRE OF GLASS
ANDY LANE

THE NEW
DOCTOR WHO
ADVENTURES
THE ALSO PEOPLE
BEN AARONOVITCH

Public Image

News on the video retail front is much healthier this month. BBC Video's return to two *Doctor Who* releases per month sparked a welcome resurgence of Top Ten chart activity. Any disappointments over recent poor performances need not linger.

The first new releases of 1995 entered the Video Home Entertainment/CIN chart on March 18th. *The Android Invasion* snatched number eight bodily from the opposition, while *Carnival of Monsters* displayed wider sales scope at number four – the week's highest new entry and top BBC seller. The opposition consisted overwhelmingly of animation for minors – BBC Video's own *Noddy, Fireman Sam* and *Postman Pat*. Two-thirds of the Top Twelve were from this genre, leaving live-action drama a rarity.

One week later, sales had customarily declined: the monstrous Pertwee four-parter becalmed at number thirty-five and the replicated Tom Baker tale lost face at number thirty-nine – both down thirty-one places. They disappeared from the Top Fifty thereafter.

April 15th kick-started the Key to Time sequence with the joint release of *The Ribos Operation* and *The Pirate Planet*. Season Sixteen's opening segments entered side-by-side at numbers six and seven respectively – fulfilling wholesale predictions precisely. However, highest new entry honours were won (on penalties?) by *Manchester United on Video* at number five.

Surprisingly for a collectable sequence, the Riban opener continued to marginally outsell its piratical successor the following week – but in drastically reduced circumstances, at numbers forty-five and forty-eight respectively. Notably failing to surpass *Doctor Who*'s successes were the latest *Star Trek* releases, debuting on this April 22nd chart at numbers eight and thirteen. If *Doctor Who* can continue to outperform its greatest genre rival, the current sales policy seems most apposite.

Mark Wyman

Outside the Spaceship

Obituary: Alan Haywood, who played Hector in *The Myth Makers: Temple of Secrets*, died on 6th March aged sixty-five, following a heart attack.

Doctors: The twentieth anniversary of the death of **William Hartnell** on 23rd April was commemorated by his granddaughter Jessica Carney in an article published by *The Stage* (27th April). She is also soliciting memories from anyone who worked with him for inclusion in her forthcoming biography to be published by Virgin next year (genuine contributions should be sent to her care of Eric L'Epine Smith Ltd, 61-63 Kent House, 87 Regent Street, London W1R 7HF).

Colin Baker took part in the VE Day celebrations in Hyde Park on 8th May as one of the presenters of ceremonies to Her Majesty the Queen.

Further to **DWM** 223, **Jon Pertwee** took part in *For the Love of Roy*, a tribute to the late **Roy Castle** (Ian from *Doctor Who and the Daleks*) held by the Water Rats at the Wimbledon Theatre on 23 April.

Tom Baker resumed his role as Professor Geoffrey Hoyt when the fifth series of *Medics* went before the cameras in March. His co-stars this time around are James Gaddas, Helen Lomax, Nick Dunning, Patricia Kerrigan and Jimmi Harkishan. Production continues until late September in Manchester with ITV planning to broadcast in the autumn.

The second series of *A Very Peculiar Practice* (never repeated by the BBC) starring **Peter Davison** as Dr Stephen Daker begins on UK Gold on Thursday, 22nd June.

Companions: Nicholas Courtney, a long-serving Equity councillor, was recently elected to serve for two years on the union's Audio Committee.

Caroline John played the mother in the play *Waterfall* by Vidosav Stevanovic at London's Riverside Studios during April and May, which focused on a disenfranchised Yugoslavian family during the recent troubles.

Producers: The BBC has commissioned **Verity Lambert**'s Cinema Verity to shoot a film based on PG Wodehouse's novel *Blandings: Heavy Weather*. Adapted by Douglas Livingstone and directed by Jack Gold, it will follow the lives of Lord Emsworth, his brother Galahad, Lady Constance, Beech the Butler and a prize pig, Empress of Blandings. Lambert has been searching for a suitable pig to play Lord Emsworth's pride and joy. If successful, an occasional series could result.

The **Phillip Hinchcliffe**-produced feature film *An Awfully Big Adventure* opens in the USA on 14th July. His latest film *Total Eclipse* (see **DWM** 224), directed by Agnieszka Holland, completed shooting during March. Leonardo DiCaprio plays nineteenth century poet Rimbaud and David Thewlis is his beloved Verlaine, with John Malkovich and Volker Schloendorff making guest appearances. It should reach cinemas in the autumn.

Script editors: In his capacity as Thames Television's Head of Drama, **Antony Root** (*Four To Doomsday/The Visitation/Earthshock*) is producing a two-hour drama about immigrants from the West Indies based on *The Final Passage* by Carol Phillips. It will be directed by Sir Peter Hall and represents Thames' first drama commission from Channel 4. Root's production of Armistead Maupin's *Tales of the City* has won a Peabody Award in the US.

Writers: John Flanagan (co-writer of *Meglos*) could be seen as Brian Langham in the first episode of Lynda La Plante's latest ITV series *The Governor* on 14th May. The cast also included **John Ringham** (*The Aztecs/The Smugglers/Colony in Space*) and **Alec Linstead** (*The Dæmons/Robot/Revelation of the Daleks*).

Recent Radio 4 works by **Eric Pringle** (*The Awakening*) include *Ways of Escape - Elizabeth* and *It's Cold Outside* starring Kenneth Cranham while **Stephen Wyatt** (*Paradise Towers/The Greatest Show in the Galaxy*) adapted Nicolai Gogol's comedy *Dead Souls*.

Directors: The tenth anniversary of *EastEnders* resulted in a number of guest appearances for the show's co-creator and first producer **Julia Smith** (*The Smugglers/The Underwater Menace*). These included *Biteback, Pebble Mill* and *Ten Years in Albert Square*, the anniversary documentary itself.

John Davies, director of *The Macra Terror*, is the producer of the latest series of ITV's *The Chief*.

Michael E Briant, whose contributions to *Doctor Who* include *The Sea Devils* and *The Green Death*, is the latest in a long line of *Doctor Who* personnel to be employed on *EastEnders*.

Pennant Roberts produced the ten-part HTV Cymru drama *Glen Hafren*, which recently ran on S4C.

Chris Clough, who contributed to the last four seasons of *Doctor Who*, directed *The Bill* episode *Good Intentions* on 11th May. In the meantime, UK Living has been screening his work on *Brookside*.

The Disney Channel in the US has purchased the recent acclaimed BBC production of *Little Lord Fauntleroy* directed by **Andrew Morgan** (*Time and the Rani/Remembrance of the Daleks*).

Dominic May

Dominitemporal Services Limited
presents

PANOPTICON '95

The World's Premier Doctor Who Convention

2nd - 3rd September 1995

The Hotel Leofric, Coventry, West Midlands

Proposed Guests

Doctors, Companions, Production Staff & Others

Plus

Unique Video Material, Visual Effects Demonstrations, Prop & Costume Displays, Competitions

AND FEATURING

THE WORLD PREMIER of

"DOWNTIME"

The **Doctor Who** spin-off video drama, starring

Nicholas Courtney as **The Brigadier**
Elisabeth Sladen as **Sarah-Jane Smith**
Deborah Watling as **Victoria Waterfield**
and
Jack Watling as **Professor Travers**
and featuring
Geoffrey Beevers and **John Leeson**

STILL AVAILABLE

PANOPTICON '93

Videos:

- **Highlights Part 1**
- **Highlights Part 2**
- **Tom Baker Live**
- **Four Doctors Live**

Each tape costs £16.99 including p&p. Cheques payable to Dominitemporal Services Ltd, to the address on the right.

Ticket Prices

DWAS Members:
Full Weekend £37
One Day* £25

Non-DWAS:
Full Weekend £39
One Day* £26

**please specify Saturday or Sunday*

For DWAS price please quote membership number (reduction applies only in respect of the actual member). Accompanied under-13's **half price**. For multiple bookings, please name each attendee. Reduced hotel room rates are available on a first-come, first served basis, but only **after** registration - full details and travel directions will be supplied. **Attendance is limited strictly to 600 persons.**

Send cheque/postal order/IMOs payable to **Dominitemporal Services Limited** to our **NEW** address:

Dominitemporal Services Limited (P95M)
PO Box 7831, LONDON SW15 6YD.

Overseas please add £1.50 to cover additional postage costs.

Send A4 SAE for our catalogue of Doctor Who & other Merchandise